

Saturday 22 August 2015

Amateur Photographer



Panasonic GX8
Tested: the highest spec Lumix
ever, but can it match its rivals?

Lights Camera Action!

Damien Lovegrove
shows how to recreate
that classic Hollywood
glamour lighting

Street walker

The inspirational
street photography
of **Jianwei Yang**

Passionate about photography since 1884

Antarctic **wildlife**

David Tipling on this
most photogenic location

TESTED The Voigtländer 10.5mm f/0.95 Nokton lens for Micro Four Thirds cameras

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One of my most memorable days at college was when the cupboards were emptied and the studio was filled with all manner of continuous lighting, most of which was designed to be used for lighting movies. We were taught how to make light appear as if it were moonlight shining through a window, or how to make images look like stills from 1940s film noir movies. It inspired me to write about the film noir genre

and its influence on contemporary photography for my dissertation. I loved looking at those classic black & white images, and the iconic actors in them. Portraits from that era of Hollywood glamour have a look all their own.

With such a defined style, it's easy to learn how to replicate the classic Hollywood technique – as Damien Lovegrove shows you on pages 10-15. And, thankfully, these days you don't need a huge studio or 1,000W lights.

Richard Sibley, deputy editor

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ONLINE PICTURE OF THE WEEK



IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

© PETE ROWBOTTOM

Nature's Own Light Display by Pete Rowbottom

Nikon D7100, 10mm, 1/125sec at f/8, ISO 640

Pete spotted this full view of a bright double rainbow on the Norfolk coast. 'I had to run quickly in the rain into the centre of the field and crouch down,' says Pete. 'I pointed the camera towards the field to take a reading, and focused a third into the scene before raising

the camera and shooting the frame quickly to avoid rain spots on the lens. ISO 640 gave me a nice quick speed of 1/125sec. I managed about six images in slightly different locations, this being my favourite. I was in the right place at the right time.'

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CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 18.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 18.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Sony drone on the horizon

Sony plans to launch its first camera-equipped drone at the beginning of 2016. The 'autonomous unmanned aerial vehicles' will be built in a tie-up between Sony Mobile Communications and ZMP, a Japanese company that develops robotics and automated driving technology. They will form a new company called Aerosense Inc.



A DJI drone



© OLLE PURSIAINEN

Monochrome stars

Black & white images proved a winning formula on the Lomography website, which released its most popular images for July. 'Instead of... vibrant, summery colours, the [Lomo] community's eyes were mostly drawn to moody photos,' states their website. The photos can be captured on any make of film. Visit www.lomography.com.

Jessops video course

The Jessops Academy will hold an HD SLR Video Workshop in Manchester on 22 August. The course aims to 'demystify' filmmaking by explaining its jargon. Topics covered include composition and tips on directing a short film. The course costs £119. For details visit www.jessops.com/academy or call 0344 800 4444.



Canon profits dip

Interchangeable-lens cameras faced 'severe' market conditions outside Japan, says Canon amid a 16% fall in quarterly profits. Canon's net profits for 30 March to 30 June declined to around £350 million, compared to the same period last year.



However, Canon pointed to a rise in digital compact camera profits.

Tesco photo halted

Tesco Photo has been forced to shut down its website while security experts probe a possible breach of customer credit card data at the site's Canada-based operator.

Tesco is among half a dozen online stores to temporarily close due to a possible data breach at PNI Digital Media, which manages and/or hosts photo services sites. Tesco Photo has been closed since 20 July. Concerned customers should call 0800 505555.



© JUSTIN SULLIVAN/GETTY IMAGES

WEEKEND PROJECT

Photograph your cat

For many of us, our pets are like another member of the family. Cats in particular seem to be a firm favourite with photographers, as they're the perfect subject matter to test cameras with - at least if countless Internet forums are to be believed. Unlike dogs though, cats can be a little more aloof and independent, making them slightly more challenging to photograph. Get them at the right moment however, and they can be a rewarding subject. If you haven't got a cat at home and don't have family or friends with one, it might also be worth thinking about contacting your nearest animal rescue centre like the Blue Cross. You'll often find they'd welcome a volunteer to get some nice shots of their current residents, which will help them find a home.

1 If you're going to be working inside, look for a spot with plenty of natural light, as a cat won't be a big fan of flash. Don't be afraid to overexpose the background, as it'll deliver a cleaner image with fewer distractions.

2 Be patient, as a cat may not be in the mood to cooperate. If this is the case, put your camera down and wait until they're more receptive. Let them settle in their favourite spot, or give them a treat to help them relax.

BIG picture

Fires rage over 90 square miles of California's Lake County

◀ Forest fires count as one of the most devastating disasters that can befall a community and, sadly, they're not uncommon – particularly in the dry and hot state of California. Here we see an image by Justin Sullivan that shows firefighters watching a large plume of smoke as it rises from the Rocky Fire on August 1, 2015 in Lake County, California. Over 1,900 firefighters battled the Rocky Fire that burned more than 70,000 acres since it began. Thankfully the fires have now calmed and thousands of residents in the area have returned home. However, a total of 43 homes and 53 outbuildings were destroyed in the blaze.

Words & numbers

The more thoroughly a photographer explores his subject with the camera (that is, the more pictures he makes), the more he sees

Andreas Feininger
American photographer
(1906-1999)

95
million
Number of Nikkor lenses for interchangeable-lens cameras made since production began in 1959



3 Get some help. Working on your own can be tricky, so enlist someone else to get the cat's attention. Have your helper stand behind the camera, and dangle their favourite toy just above the lens.


Don't be afraid to overexpose the background for a cleaner image

4 Don't be afraid to get down to their eye-level and experiment with focal lengths. Standard or telephoto focal lengths are flattering, but why not try getting in close with a wideangle for a humorous shot?

© PHIL HALL



Amateurs targeted in drone crackdown

 A NUMBER of near misses involving illegally flown drones have led the aviation regulator to launch a campaign warning 'recreational' users to avoid endangering other aircraft.

Drones are increasingly used by photographers, as on-board camera technology improves.

The drone awareness initiative – launched by the Civil Aviation Authority (CAA), pilots union BALPA and air traffic control company NATS – features a dedicated online resource where drone users can access safety advice.

Regulators have issued a list of tips, dubbed the 'Dronecode', specifically aimed at amateur users (see below).

The campaign follows a number of recent incidents involving drones and various aircraft.

In March, a drone came within 50ft (15 metres) of a passenger plane as it came in to land at Heathrow Airport and one was suspected of coming within 20ft (6 metres) of an aircraft in a similar near-miss last year.

'On each occasion, the drone users appeared to be flying the devices well above height limits with some reported as high as 2,000ft [600m] from ground level and in areas where large aircraft are present,' said the organisations in a statement.

Rules state that drones must not be flown higher than 400ft (122m) and must be kept within the operator's 'visual line of sight'.

CAA's director of policy Tim Johnson said: 'We want to embrace and enable the innovation that arises from the development of drone technology, but we must ensure that this is done safely, with all



Drones must not be flown higher than 400ft, and well away from airports

airspace users in mind'.

He warned: 'It is imperative that people observe the rules when operating a drone.'

'Drone users must understand that when taking to the skies they are entering one of the busiest areas of airspace in the world – a complex system that brings together all manner of aircraft, including passenger aeroplanes, military jets, helicopters, gliders, light aircraft and now drones.'

'When doing so, they must be aware of the rules and regulations for flying drones that are designed to keep all air users safe.'

Stephen Landells, a flight safety specialist at BALPA, said: 'Drones are here to stay and will have important benefits for the UK in the future.'

'Drone operators need to put safety at the forefront of their minds when flying, though, and ensure there is no conflict with

commercial manned traffic.'

'Pilots want to ensure the operators are adequately trained and the correct precautions are put in place to avoid collisions in the air.'

Johnson added: 'Our cross-industry initiative... sets out the simple rules that all drone users should follow to ensure they comply with the law and support the safety of all airspace. If they do this they can avoid prosecution and a possible jail term or fine.'


NATS drone expert Phil Binks said: 'Drones can be fantastic tools and we're sure to see more and more flying in UK skies in the coming years.'

'But with that growth comes the need to remind people of their obligations as airspace users and that safety always has to be the top priority.'

Visit www.caa.co.uk/default.aspx??catid=1995&pagetype=90&pageid=17054.



Olympus cameras back in profit

 OLYMPUS'S camera division returned to operating profit for the three months to 30 June 2015, amid rising sales and cost cuts.

Olympus's Imaging Systems Business notched up a profit of 1.1 billion yen (around £5.7m), compared to a 1.9 billion yen loss in the same quarter in 2014.

Mirrorless camera sales rose 26% compared to the same period the previous year, boosted by strong sales of CSCs. Total net sales year-on-year grew 15.9%, to 21.5 billion yen.

Earlier this year, Olympus's camera business reported an operating loss of 13.9 billion yen for the year to 31 March 2015, a 4.7 billion higher loss than 2014.

Compact camera sales revenue for the quarter ended 30 June 2015 remained almost unchanged due to a shift towards high-end models, despite an overall 11% drop in demand for compacts.



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DRONECODE

- Make sure you can see your drone at all times and don't fly higher than 400ft (122 metres)
- Always keep your drone away from aircraft, helicopters, airports and airfields
- Use your common sense and fly safely – you could be prosecuted if you don't

Drones fitted with cameras must not be flown

- Within 160ft (50 metres) of people, vehicles, buildings or structures
- Over congested areas or large gatherings such as at concerts or sports events



Tamron zoom in 'world first'

TAMRON has taken the wraps off a new 18-200mm f/3.5-6.3 Di II VC zoom lens, carrying a price tag of £169.99 and billed as the lightest in its class – which Tamron states is a 'world first'.

The 18-200mm f/3.5-6.3 Di II VC zoom will initially be available in Canon and Nikon mounts, with a Sony version due out at a date yet to be announced.

Features on the 'moisture-resistant' model include VC image stabilisation (except on the Sony version), a seven-blade aperture circular diaphragm and a close-focusing distance of 49cm.

The 16-elements-in-

14-groups newcomer boasts a newly designed AF drive module to help boost focusing speed.

The 18-200mm focal length should deliver the 35mm viewing-angle equivalent of a 28-310mm lens, making the 'all-in-one' kit suitable for both wideangle and telephoto shots.

Weighing 400g, the 18-200mm f/3.5-6.3 Di II VC replaces the 10-year-old 18-200mm f/3.5-6.3 XR Di II LD Aspherical [IF] Macro, which was one of Tamron's best-selling lenses.



Hailed as the lightest in its class, the lens will cost £169.99

Blitz photos show hospital bombing devastation

IMAGES of the aftermath of bombing on St Thomas' Hospital in London have been released to coincide with an appeal for people to come forward with their memories.

Despite huge bomb damage, both Guy's and St Thomas' hospitals remained open throughout the war, treating casualties from across London.

Ten staff at St Thomas' lost their lives in the bombings, although amazingly no patients were killed.

One photo shows a huge gap where St Thomas' Hospital buildings once stood, revealing the Houses of Parliament on the opposite side of the River Thames (see above right).

The Guy's and St Thomas' NHS Foundation has launched an appeal for people to come forward with their wartime stories.

Sir Hugh Taylor, chairman of Guy's and St Thomas' NHS Foundation Trust, said: 'The first bombs hit the hospitals on 8 and 9 September 1940. Now, 75 years on, we will remember the doctors, nurses and physiotherapists who died



St Thomas' hospital, near Westminster Bridge, after a wartime bomb attack

at St Thomas' during the Blitz.

'We are eager to hear from people who have memories or stories about our hospitals during the war, and for them to join us as we remember the sacrifice of the staff who lost their lives.'

At times, hospital staff had to sterilise their equipment on Primus stoves, allowing them to work in the converted basement wards when the hot water wasn't running.

A remembrance service will take place at St Thomas' Hospital from 12.30-12.45pm on 10 September.

Get up & go

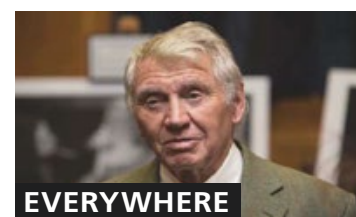
The most interesting things to see, to do and to shoot this week. By Jon Stapley



Bournemouth Air Festival

If you want to photograph planes, head to Bournemouth for the weekend. Bring a long lens and some sharp reflexes, and enjoy the aerobatic displays at the air festival.

20-23 August, www.bournemouthair.co.uk



Faith Through a Lens

Amateur photographers are invited to submit images that show positive aspects of religious faith in this competition. The lead judge is legendary photojournalist Don McCullin, and there's £1,000-worth of kit to be won.

Until 12 October, www.faiththroughalens.co.uk



Full of Spice Summer Festival

Enjoy the world's most popular spices at the Kew Gardens Summer Festival. Then share any photos you take on Twitter with the hashtag #fullofspice and you could win full membership.

Until 6 September, www.kew.org/visit-kew-gardens/whats-on/full-of-spice

Notting Hill Carnival

London's biggest street party returns in an explosion of dazzling costumes, vibrant music and incredible spectacle. The Carnival



offers no end of opportunity for street photography and is also just a cracking good time. Perhaps leave the tripod at home though...

30-31 August, www.thenottinghillcarnival.com

153rd Edinburgh International Exhibition of Photography 2015

The Edinburgh Photographic Society is showcasing a superb crop of images for the remainder of August. Entry is open to everyone, which means you should start thinking about what you might submit for next year's show.

Until 30 August, www.edinburghphotosalon.org



EDINBURGH

For the latest news visit www.amateurphotographer.co.uk



Viewpoint Jon Bentley

It's easy to let one camera model colour your perceptions, and prejudices, of a brand. But a second chance might make all the difference to your photography

Like a hopelessly unreliable or prematurely rusty car, a duff example of a camera can put you off that make for ever – maybe unfairly. For me it was the Canon AE-1 my mother bought in Bath back in 1978. It tarnished my relationship with Canon and I don't think it's ever completely recovered.

With its advanced plastic and alloy body, new lightweight FDn lenses and affordable price, the AE-1 was the darling of that era's photographic press. I read the reports avidly, of course, so when my mother turned to me, as a 16-year-old photography enthusiast, for advice on what camera to buy for more serious picture taking, the Canon was the natural choice. It was eagerly acquired complete with 50mm and 28mm lenses. The trouble was this particular AE-1 never exposed shots correctly or even consistently. The results would often be gloomy or an overexposed whitewash with backlight a frequent issue not dependably solved by the 1.5-stop exposure-compensation button. Manual metering didn't help, as it was equally fraught with erratic errors.

Uncharitably, and perhaps in keeping with most teenage perceptions of one's parents, my initial thoughts were that my mother wasn't using the camera correctly. But when I tried it myself the results were similarly hit and miss. My lowly Praktica LTL was, in comparison, a paragon of exposure accuracy.

Life was busy as a 1970s teen and for one reason or another we never got round to taking the Canon back to the shop. My mother eventually bought a Minolta instead and, when I'd saved up enough money from my holiday jobs and

'If you do get a poor example of a camera, get a replacement and give it another try'

a schoolboy TV-repairing business to buy a better camera of my own, I ignored Canon completely and bought a Nikon FE. In contrast to the Canon, it always seemed to be on my side, and I grew to love it.

It wasn't a complete divorce with Canon. A Sure Shot Z135 point-and-shoot model I bought in 1997 has always been enjoyable and can still produce great results, and I've used an EOS

450D as my compact DSLR for several years. But when I'm using them and

something goes wrong, rather than taking a reasonable balanced view I'm inclined to invoke my prejudices and blame it on the camera: after all, what do

An unreliable Canon AE-1 tarnished Jon's perceptions of the brand

AE-1 all those years ago?

What lessons are there from this tale? First, I should really take the time to buy another AE-1 and discover whether it was ours that was at fault or if they're all like that; I believe the later AE-1 Program had an improved metering pattern, perhaps for this reason. More importantly, though, if you do get a poor example of a camera, you should definitely return it, get a replacement and give it a second chance. Don't be like me and let it fuel your prejudices for the next 40 years!

Jon Bentley is a TV producer and presenter best known for *Top Gear* and Channel 5's *The Gadget Show*



Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 18 and win a year's digital subscription to AP, worth £79.99

New Books

The latest and best books from the world of photography. By Oliver Atwell



© JOHN BULMER

Wind of Change

by John Bulmer, Bluecoat Press, £18.50, hardback, 252 pages, ISBN 978-1-90845-722-6



WHILE we take it for granted now, there was a time when the social parameters of photography began to shift and it became a pioneering form capable of shaping and

changing public perception. Keep this in mind when reading *Wind of Change*, a compilation of John Bulmer's at times confrontational and searingly honest images, each of which is an absorbing account of upheaval and change throughout the 1960s and '70s. Bulmer perhaps does not get enough credit for just how pioneering his work was within the field of colour photography. His career took him across the world on commission for publications such as *The Sunday Times*, *National Geographic* and *The Independent* as well as the BBC. The breadth of the work he produced is staggering and this book gives readers an opportunity to absorb just how significant this collection of photography is. Highly recommended. ★★★★★

Words Not Spent Today Buy Smaller Images Tomorrow

Essays on the Present and Future of Photography by David Levi Strauss, Aperture, £19.95, paperback, 192 pages, ISBN 978-1-59711-271-0



DAVID Levi Strauss is, perhaps, one of photography theory's most thoughtful minds. Books of art theory can, in some cases quite rightly, carry a bad reputation for their impenetrable prose – written by and for academics of postmodernist theory (to paraphrase Nan Goldin).

Strauss, on the other hand, understands the maxim that if you can't explain your ideas simply, you don't understand them. In this book, Strauss looks to the future and asks, 'What is to become of photography?'. He braves his way through the disparate realms of fine art, photojournalism and everything in between to find his answers about how the parameters and role of visual communication must, and most likely will, shift. A heady and exhilarating read. ★★★★★



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◀ Lighting

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◀ Filters

I use a Tiffen Black Pro-Mist filter with quarter strength to give a subtle diffused look to my Hollywood images. An old lens from the 1950s or '60s used via an adapter can also work well.





Damien Lovegrove

You can view more of Damien's portrait and beauty photography at www.lovegrovephotography.com, where there are more than 2,000 images arranged in 23 galleries, or visit www.passionphotographyexperience.com for more information on how you can join him on a photographic adventure

Hollywood glamour

Recreate the golden age of Hollywood with our lighting guide. Lighting expert **Damien Lovegrove** explains how

Using curtains as a background and a pair of Lupolux LED 650s gives model Carla Monaco that classic film-star look. Note the vintage neckline to her dress and the curls in her hair. Her right cheekbone is emphasised with a strong shadow created by using a 'down-the-nose' key light



ALL PICTURES © DAMIEN LOVEGROVE

Just one Lupolux LED 650 spotlight was used to create this Marilyn-style image. I used a piece of light frost gel attached to the barn doors of the lamp to subtly diffuse the light

The classic photographs of Hollywood's golden age conjure up visions of fantasy, romance and perfection – and these evocative images are still in great demand today. Establishments like Studio Harcourt in Paris, France, which was set up in the 1930s, have met this demand and continue to do so.

In this feature I'll share the skills, formulas and style traits you need to light the Hollywood way. I learnt these from a retired lighting director when I was undergoing my lighting training at the BBC in the early 1990s.

I'm often asked what makes a portrait 'Hollywood' in style. The answer is the finely controlled use of hard light from Fresnel spotlights, a narrow depth of field and a high-quality monochrome print. Vintage Hollywood also needs the right hair, make-up and styling to complete the look.

The perfect lighting

This Hollywood system works well on location too, and with the right lighting any location can look like a film set. A unique characteristic that makes Hollywood lighting so special is the use of traditional spotlights with Fresnel lenses and barn doors. These luminaires produce a crisp, hard light that is controllable using a flood/spot system and by the shaping of the barn doors. The



◀ ScatterGel

A ScatterGel or other gobo (go between) is used to break up the light to create mood and ambience. This simple piece of kit can really deliver the icing on the cake in terms of lighting.



◀ Barn doors

Barn doors on back lights stop the chance of flare and help keep the image shadows under control. Barn doors on the key light keep the spill light off the background.



◀ Reflector

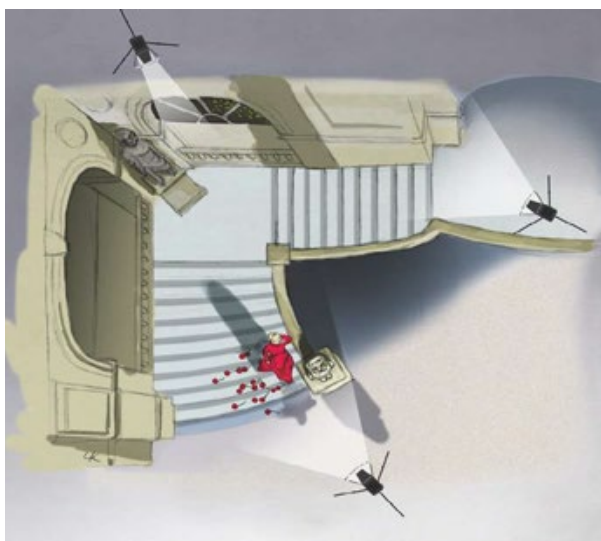
A reflector just out of shot from the side is great for controlling contrast. I use an original Triflector I bought way back in the '90s. It works well from the sides and underneath.



This model is lit with a classic two-light tungsten set-up, with the Arri 300 as a key light to the left of the camera and the Arri 150 as a back light on a boom arm. The bedside light gives the motivation for the back light and sets the base exposure

Behind the scenes

TAKE the Hollywood look on location to bring a space to life. As Fresnel spotlights have a long throw, they can be used to light large areas from a distance. This shot (above) was a commission for the Bristol Museum events department, and I used just three lights. I started by rigging the model's key light, a Lupolux LED 650 with a ScatterGel, and made sure it picked up on the lion and stairs too. The light at the top of the sketch plan shows the back light. This is a Lupolux LED 1000 in full-spot mode rigged two floors up and pointing down over the balustrade. The third light in the set is lighting the back wall. I used another Lupolux 1000 LED and a ScatterGel on the right at the top of the stairs. I lit the statue on the half-landing with this light too.



The long throw of Fresnel spotlights mean they can light areas from a distance and transform a location

look needs Fresnel lens lights for authenticity and it's easy to spot the classic lighting style of the past masters when lit with these luminaires. Five years ago LED Fresnel spotlights weren't even dreamed of. Now they have largely replaced HMI and the hot tungsten lights of old. Lupolux LED spotlights are now available with bi-coloured LEDs so they have an adjustable colour temperature from 3,200K to 5,600K. The LED revolution is exciting for stills photographers because we can tap into the kind of lighting that was once the reserve of film crews with mega budgets.

Three into two

Old Hollywood faced the problem of making the three dimensions of real life look good in two dimensions. This was achieved by separating the foreground and background using tones. Subjects closer to the camera were, and still are, lit to a higher contrast than the environment they are in. Pretty much every shot of an actor in a high-budget film or TV drama has a back, rim or kick light. These all give the artist a presence in the scene and separate them from the background.



Landscape and portrait painters use the same trick. The most distant parts of the scene have the lowest contrast and black is shown as grey.

The steepness of a key light is determined by the subject's eyes. Deep-set eyes or ones with false eyelashes need a shallower key light. This ensures a lovely highlight. Shallow-set eyes can get away with high, steep key lights. The steeper the light, the more chiselled the face becomes with clearly defined cheekbones and jaw lines. So rig your key light as high as you can while retaining a highlight in each eye.

Shadows are your friend. Shadows reveal shape, and the crispness of a shadow edge is determined by the relative size of the light source. I like to create dark shadows that still have significant detail. The quality of the final print will be governed by the control of the deep shadow detail. Never let it become a black hole.

Lens choice

A medium telephoto or a standard lens is best for these kinds of shots. For the big wide scene that I shot in Bristol Museum at night (left) I used the moderately wide 23mm lens on my Fujifilm X-T1 set to f/1.4, which equates to a 35mm lens on a full-frame DSLR.



On a budget

IF YOU can't afford the HMI or LED Fresnel spotlights from Lupolux, tungsten Fresnel spotlights are still available from Arri and cost less than a Canon Speedlite or Nikon Speedlight. I recommend the 650, 300 and 150 in the junior series. Flashlights with grids can get you 90% of the look, but without modelling lights they can be hard to set up and rely on test and measure to achieve a good power balance. Studio lights are a better option if you want to try to achieve this look with flash because they have modelling lights – but you might not be able to achieve f/1.4 even with the flash set to minimum power.

There are expensive Fresnel adapters available for studio flash systems, but they don't have the control and versatility of a dedicated light. I'd say use the cheaper 18cm reflectors instead fitted with 20° honeycomb grids to get near the



look you want. Set the flash power to minimum on your most powerful unit and balance the power of the other units to taste. Using flash will create a darker shooting environment because the modelling lights are a fraction of the power of continuous lights, so take care when focusing.

Arri tungsten spotlights are a good alternative to HMI or LEDs



This picture of model Lora Brisland exhibits the dreamy qualities of using a Tiffen Black Pro-Mist filter and shallow depth of field. The key to this shot's success is the intensity of our interaction

➤ The trick is not to get too close. If you're more than touching distance from your subject, you'll be fine.

If I'm shooting a vintage look, I pop some Ella Fitzgerald or Etta James on the hi-fi in the studio. This helps to set the mood and for that energy to come through in the photograph.

Hollywood is not all about the past, though, as there is a new genre taking hold among social photographers that fuses classic Hollywood lighting with modern fashion styles. The crisp light from these spotlights closely resembles natural sunlight and makes skin come alive. Hard light has been rediscovered by advertisers. On the down side, hard light can emphasise skin surface blemishes, but that's what Photoshop's for, isn't it? Crisp, beautiful, hard light energises photos and takes them to a level of fantasy.

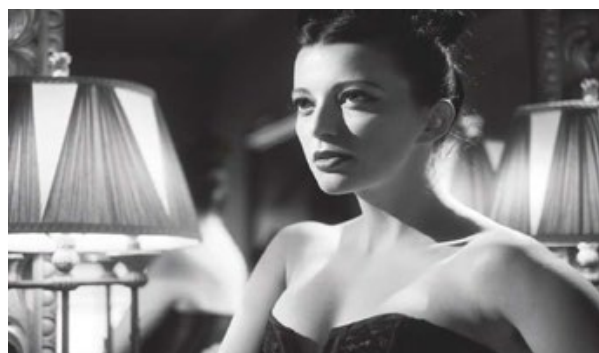
AP



Notice how hard light narrows the model's face. It falls away around the sides, giving a more slender look. Soft light by comparison widens faces and flattens texture. The rim lighting for this shot comes from an Arri 150 light on a boom arm. The boom arm allows me to place the stand out of the shot to the right of frame. Claudia, my make-up and hair artist, created the look with classic hair curls and well-defined eyes

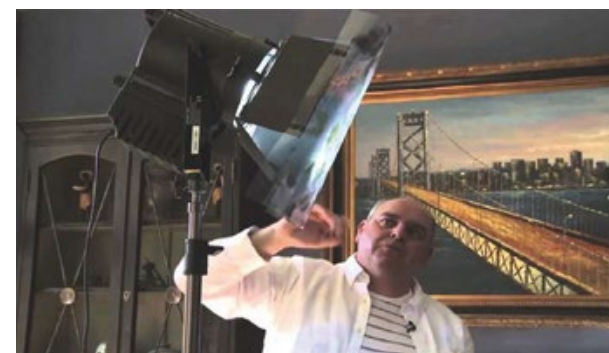
STEP-BY-STEP GUIDE

HERE'S how you get the look – by getting it right in-camera. Don't rely on post-production to achieve magic. Lighting control is the key, so set your camera up first to show exactly what you need to see. Switch the LCD or EVF to black & white and the screen brightness to manual in the middle position. This will give you a preview of what lighting changes you're making. You can use a tripod too, and I find it helps my fine-tuning of the shot. It also helps as I go back and forth, contrasting and comparing the subtle lighting changes made between shots. I share the images on the back of the camera with my sitter no matter if they are a client, a model or a celebrity. This kind of shoot is a joint venture and often the sitter suggests changes to the styling or expression that ultimately make the shot a success.



1 Frame your shot

Set the mood with the camera position. Shoot from below the eyeline to make someone seem powerful, statuesque, strong and confident. If you want a softer, more vulnerable look, choose a high viewpoint and photograph them from above.



2 Set lighting

Carefully set your key light. Always light from above and aim the key light either 'straight down the nose' or just off to one side so that the nose shadow touches the cheek shadow to create a 'Hollywood triangle'. Use the barn doors to control any spill.

I used a single Arri 300 junior for this shot of Lora. A silk tie was fashioned into a hair band and vintage false eyelashes complete the look



Glossary

Barn doors The metal flaps on a light fixture that are used to control spill or to create a rectangular-shaped light pattern.

ScatterGels A screen-printed acrylic sheet with regular or irregular patterns used to break up the light and create a dappled effect.

Fresnel The name of the man who a compact lens made up of concentric rings is named after. These lenses are often found in lighthouses, on the front of flashlights, and in film and TV luminaires.

Luminaire The posh term for a continuous lighting fixture.

Kick light A kick light glances the cheek of the subject from behind and to the side. It creates a light band, often blown out to white from the specular reflections off the skin.

Back light A back light is rigged on the opposite side of the subject to the camera, irrespective of the which direction the subject is facing.

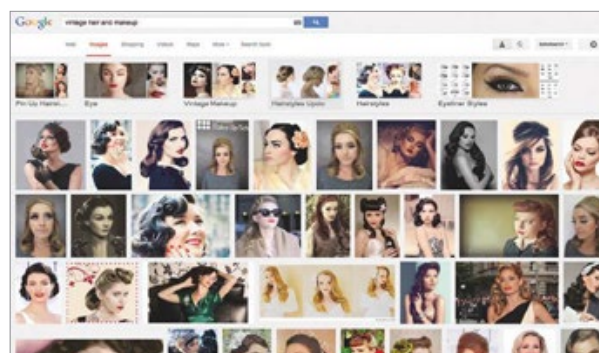
Key light The key light is the principal light and it doesn't necessarily have to come from the front – it can land on the subject from any angle.

Down the nose This refers to the direction of a light. If the subject's nose was very long it'd touch the lighting stand if a 'down-the-nose' lighting direction was used.



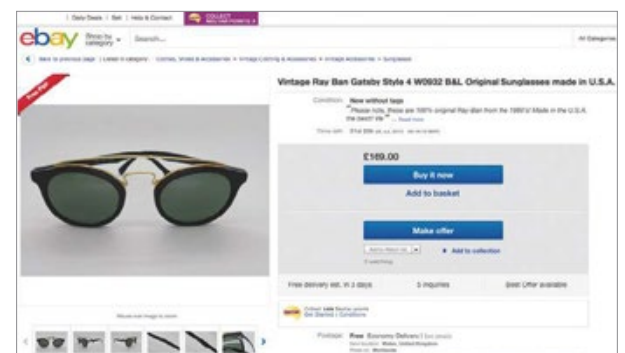
3 Add back light

Add a back light or kicker to make the image three dimensional and to help separate the foreground from the background. Use a reflector in the spill from the key light to control the contrast in the scene, then light the background as required.



4 Make-up

If you're going for an authentic vintage look, make-up and hairstyles are really important. Curls and lashes can take ages to get right, so allow plenty of prep time for your shoot. I research vintage hair and make-up styles using Google images.



5 Styling

Get the styling right, as this is a huge part of the look too. An evening dress makes a good base. I often add a white shrug that I bought in Top Shop, some pearls I bought in Primark and vintage-style sunglasses purchased on eBay – all cheap finds that work really well.

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LETTER OF THE WEEK

Back to the future

During the early '90s I had an idea for a new camera shutter, so I phoned Nikon Technical to obtain contact details. The technician said, 'If your idea is based on an LCD shutter you can forget it, we've been working on that for years.' I'm still waiting.

Imagine wearing a pair of spectacles. Through one lens is an electronic viewfinder; through the other is every functional detail settable for the miniaturised computer that you carry about your person. This in turn is linked to the lens in your hand, or epaulette, or on the side of your shoe – anywhere you want it.

Who would know you're a photographer, with a lens small enough to take photographs through key holes and not attached to the processor you're carrying in your pocket? You could swan about peering through your mirror-fronted Nikon sunglasses; your Canon underwater goggles on the beach or your gold-plated Christian Dior Carl Zeiss summer collection Polaroids. No problem obtaining candid in the street.

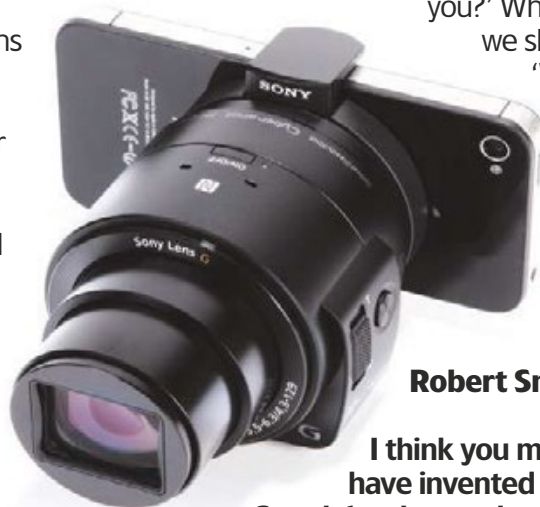
We've had the clip-

together camera system half-heartedly tried out by Ricoh, we now have the active cam and drone aerial cameras.

So the question we're asking is, 'What camera changes are being produced by manufacturers and will they be of service to you?' When the real question we should be asking is,

'What type of photographer do you want to be, and where are we being led?' The technology is already here, it's just a question of who will offer it first.

Robert Smith, Hampshire



I think you may unknowingly have invented Google Glass – Google's take on glasses with a screen built in to the lens and a camera into the arm. As for a camera that's wirelessly connected to a processor in your pocket, well, that's a smartphone and a Sony QX or Olympus Air-type camera. So you're right, the technology is already here, and so are the products. They're on sale in many stores on the high street and online already – Richard Sibley, deputy editor



Win!

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Sharp shots

A big thank you for featuring Paul Ratje's photos in your *Reader Portfolio* (AP 8 August) – and a well-deserved spread over four pages. Such a piece on ordinary readers' work is almost nonexistent among today's photography magazines. Now and again, photography magazines browbeat us with repeated sets of photographs by the same old hacks and other famous professionals. Yet it's nigh-on impossible for today's gifted unknowns to be

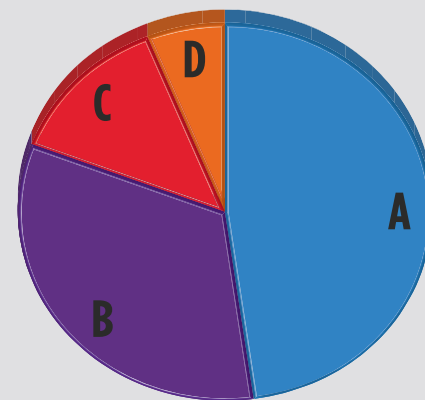
awarded such a worthy spread, and especially photojournalism.

Back in 1953, at the age of four, I was allowed to take family photographs with my father's Kodak Box Brownie and *Picture Post* was my comic until 1957, when it folded. My favourite subject is still 'positive people photographs', documenting ordinary folk around my home and wherever I travel on holiday in Great Britain. I use a Nikon D5000 and the Nikkor 18-300mm zoom, as well as black & white film with

my Nikon F6 and Nikkor 28-300mm zoom – the perfect travelling gear for people pictures.

John Heywood, via email

AP is your magazine, we produce it for amateur photographers and as such it's only right that we feature your work and show the quality of images some of our readers are producing. And yes, it is a refreshing change to throw some photojournalism in the mix – Richard Sibley, deputy editor



In AP 1 August, we asked...

How important is autofocus tracking with moving subjects to you?

You answered...

A Quite important, I use it occasionally	48%
B Very important, I use it all the time	33%
C Not at all important, I only shoot static subjects	13%
D Autofocus? I only ever use manual!	6%

What you said

'Important-ish... I don't do a huge amount of moving subject photography but when I do it's nice to have AF tracking. That said, my cameras are all rather elderly by digibox standards and the AF, particularly the tracking, tends to be a bit slow, quirky and prone to go off focus at exactly the wrong moment'

'Not at all important, since I pan and use autofocus for each and every shot'

'Real photographers got by without these gimmicks for years. Just focus manually on where you know your subject will be, and take the picture when it gets there!'

'Not at all. If I use AF it is only for shots where I want maximum depth of field. Otherwise I use MF mostly'

'I don't use focus tracking all that often, but occasionally I find it really useful for shooting things like airshows'

'Now I have small kids it's great for keeping them in focus as they're running around'

Join the debate on the AP forum

This week we ask

Do you feel comfortable taking street photographs?

Vote online www.amateurphotographer.co.uk

Guess the camera



Every other week we post a photograph of a camera on our Facebook page and all you have to do is guess the make and model. To guess the make and model of this camera (above), head over to **www.facebook.com/Amateur.photographer.magazine**. Forum members can also enter via the Forum.



The 1 August issue's cover is from 5 July 1997. The winner is Bryan Metters from Lancashire, whose correct guess was the first drawn at random.

Spoilt for choice

I'd like to comment on FW Davies' letter in AP 1 August. He seems to know his film photography very well, but the last couple of sentences make it clear he knows very little about digital photography.

He must have an older point-and-shoot Canon digital camera, and really needs to try out a modern one. The Panasonic Lumix DMC-LX100 would show him that all the 'control and expertise' of old cameras is still there – and that there's no need to, as he wrote, 'hope for the best'. A DSLR/CSC would, I think, make him realise he's missing out on a great hobby. I have a DSLR with 18–35mm lens, a Fujifilm H550 bridge and two good compacts, and am thinking of trading in for a CSC. I wonder if AP has any plans to do a feature on how the heck you make up your mind on which brand to buy?

I went digital 10 years ago, starting with the Fujifilm bridge cameras – a brand I've always liked, but some say the Bayer-filter array (in the Fujifilm X-A2) can be as good as X-Trans CMOS (in the X-E2). The trouble is the value falls really fast with cameras; for example the Panasonic PowerShot GX7 is now half what it was. I know the hobby

really well, but the choice is now so vast.

However, I think Dave Bloor summed it up best in his *Viewpoint* in the same issue, where he asked if good photography is the result of technology or technique. This is a great and important piece of writing and must apply to a lot of photographers. Sensible advice if you can stick to it.

Thank you for publishing such advice, as well as the excellent variety and very little Photoshop (some magazines are 75% about post production) you provide. All in all, a great read.

M McInnes, Scotland

Thanks for the compliment! I find it refreshing to shoot on film sometimes, as there is seemingly so little to decide compared to shooting digitally, and that switch can be daunting. If you want to upgrade my advice would be to try a few cameras and brands. There are very few 'bad' cameras these days, though some are obviously better than others. Find one you're comfortable with. With regards to declining prices, use it to your advantage and buy something that is coming to the end of its retail life. If it was good enough two years ago, it

will still be good enough today – Richard Sibley, deputy editor

Shooting stars

The word 'stunning' is an over-used term in many photographic magazines and forums. However, I feel the images you presented in *The Final Frontier* (AP 8 August) truly deserved that accolade. Even more so when you consider this was but a small selection from the entries in this year's Astronomy Photographer of the Year.

I can honestly say I enjoyed looking at each one of those images – not just for their beauty and majesty, but also for the skill and expertise of those who produced them. Best of luck to all the entrants. **James Woodend (Winner of APOTY 2014), via email**

There is something about astrophotography that always stops me in my tracks. It offers a real sense of perspective on just how small our planet is. It's amazing what a clear sky, good camera and very good technique can produce. And once again, it's largely amateur photographers who are taking these images and pushing boundaries – Richard Sibley, deputy editor

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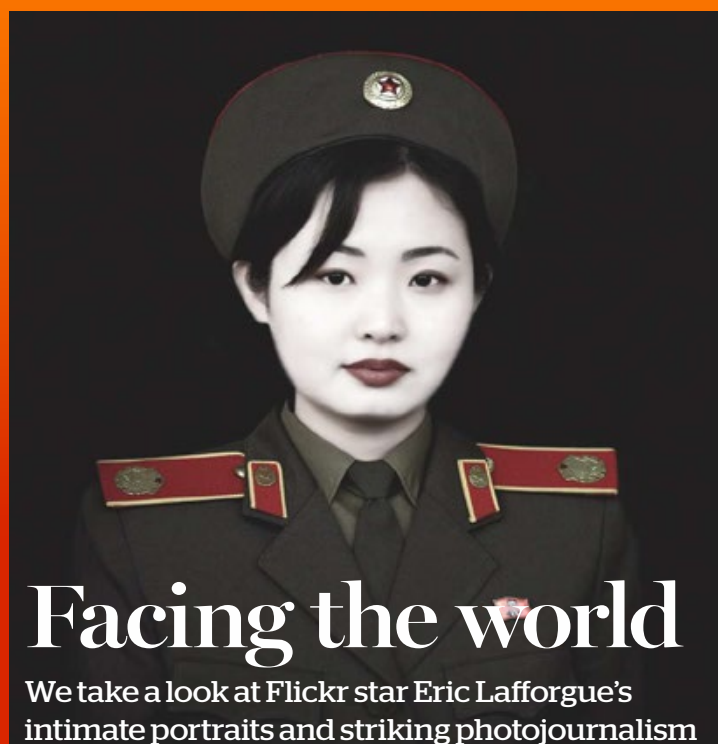
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In next week's issue On sale Tuesday 25 August



EISA Winners

We look at the best cameras and kit of the last 12 months, as voted for by photography magazines across Europe

Sony Cyber-shot DSC-RX10 II

We test the update to Sony's excellent bridge camera and its ability to shoot incredible video at up to 1000fps

APOY Results

We reveal the winners of Round 5 'Up Close' in this year's Amateur Photographer of the Year competition

Facing the world

We take a look at Flickr star Eric Lafforgue's intimate portraits and striking photojournalism

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Making the switch

Former Picture Editor of The Times turned landscape photographer **Paul Sanders** explains why he made the switch to the **Fujifilm X-T1**

This is not the first time going compact has been a feature of my life. Back in 2004 I was instrumental in the way *The Times* changed its view of photography, when it downsized from the traditional broadsheet to the more modern and convenient compact format. That was a change that required a leap of faith, commitment and patience.

I swapped to the Fujifilm X Series from a DSLR and 5x4 large format camera, because I found the cameras were getting in the way. The camera effectively became a barrier to my photography; but freeing myself up with a smaller and lighter body and limiting my lens choice took the indecision out of shooting landscapes. Without the camera acting like a

brick wall in front of me, it made me connect with the landscape much more than I had before. Instead, the camera is now just something I see the landscape through and something with which I'm able to translate my ideas and imagination.

The lens I use most is the FUJINON XF23mm F1.4 – I absolutely love it. It stays on my camera quite a lot of the time, but I'm also very fond of the XF56mm F1.2 for landscapes. Everybody shoots wider and wider landscapes, but I tend to find that if I close in a little bit I get much more interesting compositions.

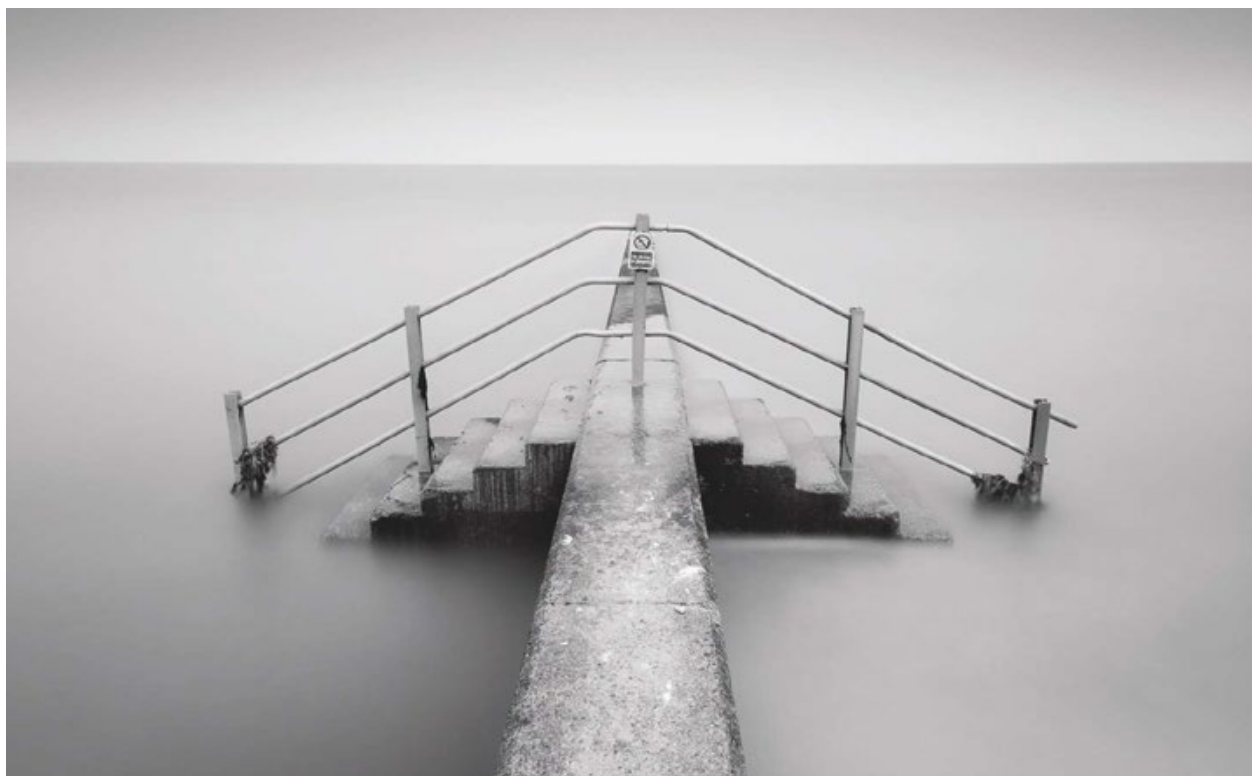
My favourite thing about the X-T1 is its electronic viewfinder. I utterly love it. I thought I'd hate it, but then fell for it almost straight away.

I really like the fact that I can see exactly what I'm getting before I press the shutter. It means I don't spend a lot of time with my eye away from the camera, and I'm not constantly 'chimping' the back reviewing shots. I can see the tones change as I alter the exposure while I look through it, and the coverage and size are wonderful. So much so that if I ever use a DSLR, I completely forget to alter the exposure because it looks normal and I end up messing everything up. It's just beautiful.

I'm happy I've made the switch and for the second time in my photographic life going compact will lead to interesting and challenging times – but I know that I've made the right move for me.



For further information, and special offers and competitions visit www.amateurphotog



Paul's top landscape tips



PAUL SANDERS LANDSCAPES

Paul left his role as Picture Editor of *The Times* in 2012 to pursue his passion for fine art landscape photography

Shoot for yourself Take the pictures that please you. Don't shoot for anybody else. If you start worrying about what other people want or like, you won't shoot pictures that you're happy with. It's quality time by yourself usually, so invest that time in something you enjoy.

Don't chase the light Go out when you least expect to get a great picture. Go out when the weather is bad. Don't always look for that fabulous, wonderful light, because from my experience, it rarely happens. It may mean always standing in the rain, but you'll get completely different pictures to other people – most of them are fair-weather photographers.

Make it fun Challenge yourself by setting yourself little tasks and projects that are only relevant to you. You don't need to show them to anybody, but it'll force you out of your comfort zone.

Challenge yourself One thing I really enjoy doing is taking my least favourite lens and just shooting on that. Not



allowing myself to shoot on anything else for a couple of weeks. It forces you to change the perspective from which you shoot and it makes you think about your photography, your positioning and the way the lens works.

Avoid your comfort zone Try shooting landscapes at f/2.8; try a montage or multiple exposures. Just take yourself out of that comfort zone, that rut, that can make your photography become bland and predictable. You'll get an absolute load of rubbish to start with, but all of a sudden it'll click. You'll start to see things differently, and then you'll be inspired.

These tips came from Paul during his workshop at the Fujifilm X-perience day at AP's offices. Attendees had the chance to shoot with a host of Fujifilm kit under the expert guidance of Paul and fellow X-Photographers Damien Lovegrove and Matt Hart. **If you'd like to attend future events, please email photo_events@timeinc.com**

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Street Life

Jianwei Yang is establishing a growing reputation for his dramatic black & white photography. He talks to **Steve Fairclough** about his approach and motivations

Jianwei Yang's black & white street images are striking – mixing the geometry of urban structures with shadows, light, a superb tonal range and the innate gift of precision timing when firing the shutter. Originally from China, and a computer programmer by trade, Jianwei has only been seriously shooting on the streets of Vancouver, Canada, since late 2010. His growing obsession with photography was initially motivated by a desire to document the lives of his children.

'My father really liked photography, but was never really great at it,' says Jianwei, a self-taught photographer. 'I remember when I was a kid in China, he took courses and bought a Seagull camera. One time we went to a park and he took lots and lots of photos and was so excited. 'When he got back, he said that something had gone wrong. This was funny to me; how come we spent so much time shooting and didn't get any photos? But photography has really fascinated me since I graduated.

Before I moved to Canada I had a Canon EOS 5, but I was never any good with it – I just used it as a point-and-shoot model. Only since 2011 have I studied how to make pictures. The driving force behind this started when I posted some of my photos on a local message board where there were lots of other Chinese people.

'There was a photography forum and they gave me good suggestions – lots of feedback on composition and exposure – that really made me realise I needed to improve.

'I carried a Sony Alpha 500 every day and shot everything I saw: landscapes, portraits, architecture, street and macro. Very soon, I found the best way to learn is to shoot on the streets.'

Each week, Jianwei typically spends around 15 hours on his street photography, shooting on average 200-500 images per day. 'I walk around just five streets near my office,' he says. 'There are millions of things happening on the street, and that's fascinating.'

This dedication to shooting at least 200 images a day is



'The Day After Tomorrow'
Sony NEX-5, 16mm,
1/1000sec at f/7.1,
ISO 200





‘Up, Down’ Sony NEX-6, 16-50mm, 1/500sec at f/7.1, ISO 400



‘Don’t Look for Trouble’ Sony Alpha 500, 30mm, 1/2000sec at f/5.6, ISO 200

combined with viewing between 500 and 1,000 images a day from other photographers via online photo-sharing platforms such as Flickr, 500px, Facebook and Google+. Jianwei describes this as, ‘Just training my eyes. Seeing so many photos every day, you learn how the image is balanced or why an image is good, why people like it – things like that.’

Inspirations and influences

Jianwei cites his key influences as the photographers Fan Ho (from China), Tatsuo Suzuki (Japan), Rui Palha (Portugal) and Alex Webb. (USA). ‘Fan Ho and Tatsuo Suzuki shoot exactly the types of images I’ve been trying to capture, and have taken a lot of, in the past two years,’ he says. ‘Fan Ho is the master of using light and shadows, so it’s about capturing “the beauty of the city”, as I call it.

‘Suzuki is much more about encountering people – you get in very close and you take the picture. Although I think if people knew I was taking shots of them they’d probably get angry, but most of the time I really like this kind of photography.

‘I think Suzuki is the master of this field – he also tries lots of new

stuff and he really inspires lots of photographers.’

Jianwei admits the best piece of advice he’s ever received came from one of his photographic heroes. ‘I love what Rui Palha once told me: he said all his work is done on a “no-cropping” basis,’ he explains. ‘It needs lots of skill to get that done in the digital age, especially in street photography.

‘I can tell he’s very proud of it, and achieving it myself makes me feel good too. Not that I consider myself at his level, but that kind of standard makes me admire him even more.’

The influence of Fan Ho is clear in Jianwei’s work. Stunning, stark images ranging from very bright highlights to near black in the shadows, with often just a single human form breaking up the geometry and shapes of the man-made cityscapes.

‘I like images that have a great visual impact,’ says Jianwei. ‘If you look at some stills photographers’ work, the image is quite pale and often doesn’t have much depth.

‘But the images that you like will make you laugh, make you cry – lots of them have a story and lots of them also have this visual impact and show a certain mood, a certain

‘I love back light; it has great visual impact and it shows the beauty of the city and of urban life’



‘Spirited Away’, Sony NEX-6, 16-50mm, 1/8sec at f/9, ISO 200



'Hamilton Street'
Sony NEX-6,
16-50mm,
1/400sec at f/6.3,
ISO 100

kind of contrast, and the different characters are in a certain relationship to one another.

'I always pay attention to the people I meet and the small things that happen. I am familiar with every street near my office. Sometimes, if I know I've missed something, I'll pay more attention the next time I pass by.'

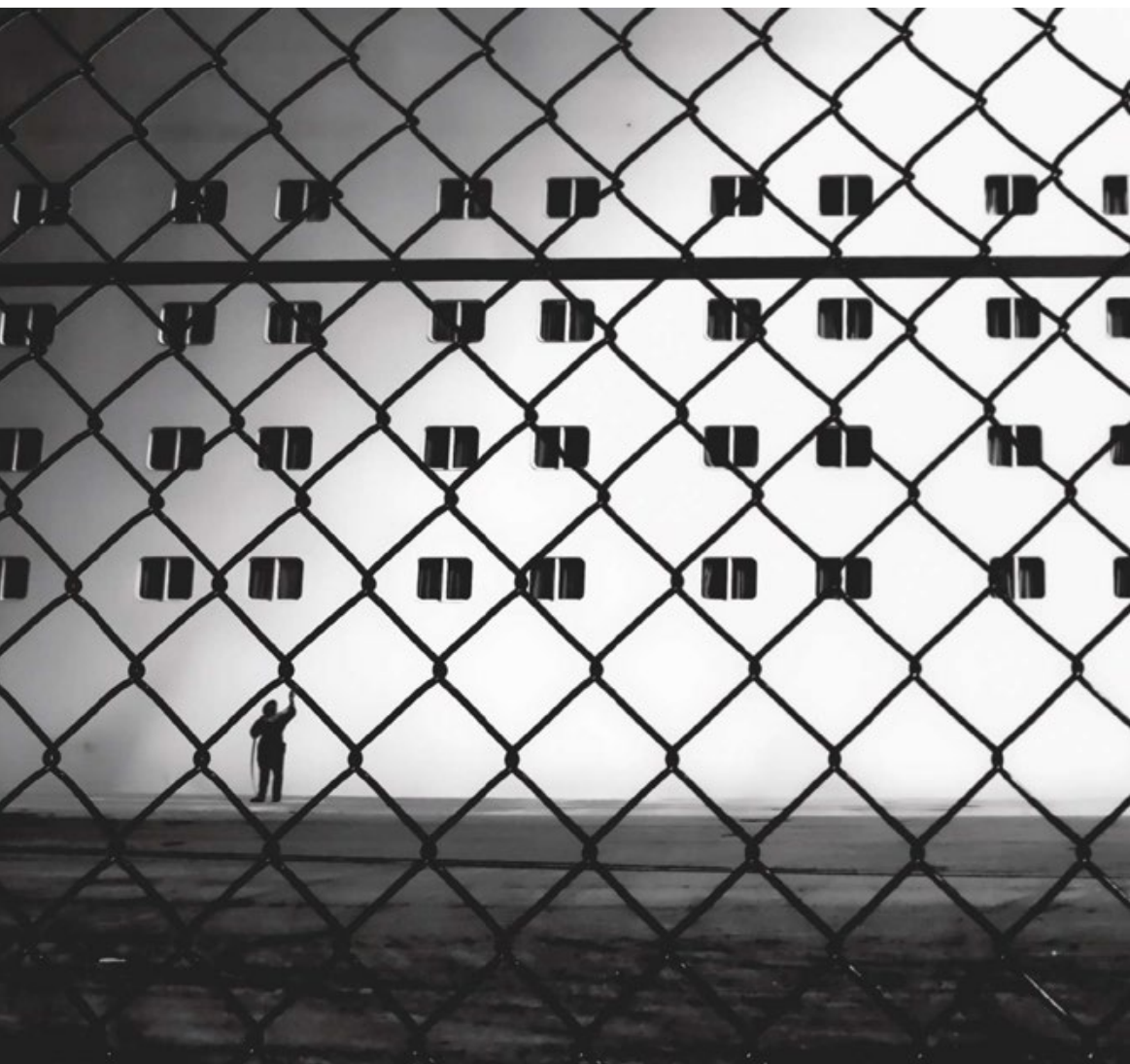
Extremes of light

Jianwei continues: 'I love back light; it has great visual impact and shows the beauty of the streets. I really think this has the strongest impact and I've seen it a lot in movies – Western movies and certain types of early black & white movies. It shows the beauty of the city and of urban life, especially in



'Dancing in the Air'
Sony Alpha 500, 28mm,
1/1600sec at f/8, ISO 200





➤ the morning or in the afternoon, when the light is great and the details are very rich.'

Jianwei likes to combine the 'encounter' style of Tatsuo Suzuki with the more form-based approach of Fan Ho. 'I try to be a storyteller, but actually about 80% of my shots have become popular because they have real visual impact,' he says. 'I always try to find the one that can touch your heart.'

'The one [image] that made me popular with other street photographers is a shot called "The

Other Side of the World" [above], which is on a train platform. The train was passing in front of the man and I was standing behind him, so I took four shots. Then there's the girl showing up on the other side of the platform through the train window. Lots of people like this picture just because there's a communication, like a moment taken out of a storybook. It's not immediately easy to interpret.'

Modestly, Jianwei admits, 'At the time, four years ago, my photo-editing skills weren't good – you can

Top left: 'Carnival Ecstasy' Sony Alpha 500, 17mm, 1/1250sec at f/7.1, ISO 200

Left: 'Other Side of the World' Sony Alpha 55, 50mm, 1/13sec at f/6.3, ISO 400

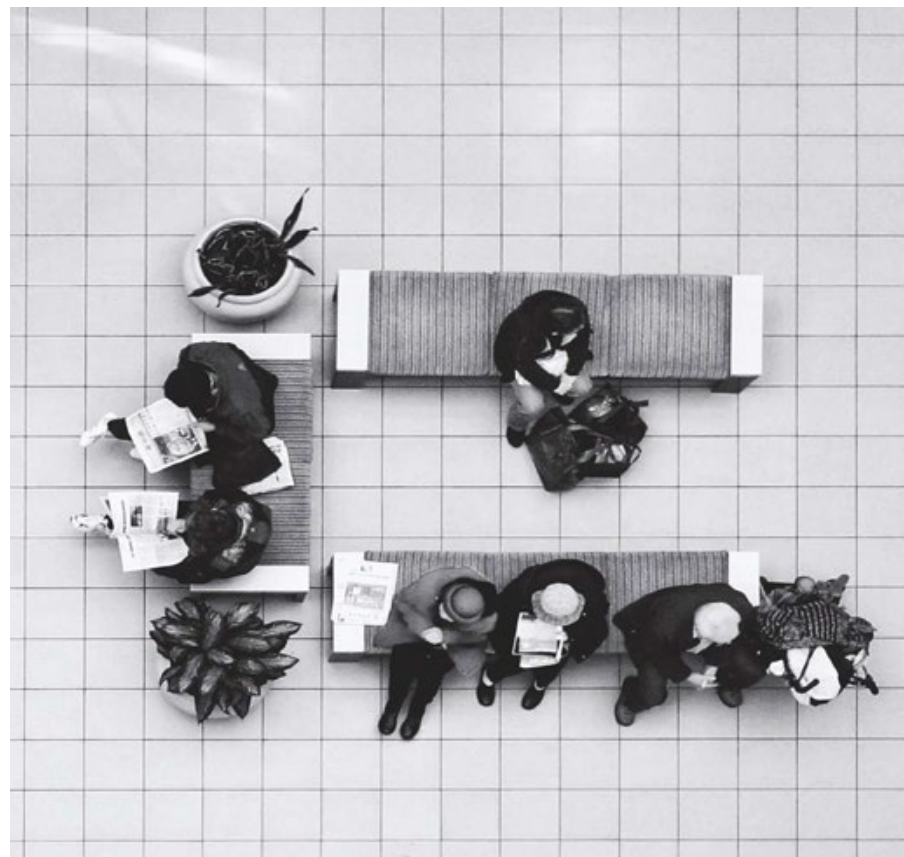
see it in the shadows and it's not even very clear, but people just liked it because it touched a chord. That's the kind of shot I'm always trying to get again. It's not very easy, but that's something I really want to do.'

As for his composition, Jianwei says, 'I like to set the focus point on the right top part of the frame, about 30% from the top and 30% from the right. This makes my target fall into focus by default. I put a lot of thought into this. I want images to look balanced – not busy, not dry and not empty. After looking at it, it should just look very balanced.'

Equipment and editing

Jianwei's cameras of choice for documenting life on the streets of Vancouver have always been Sony – starting with the Alpha 500, then progressing to the Alpha 55, the





Above: 'Life on the Grid'
Sony Alpha 500,
16mm, 1/40sec at
f/5.6, ISO 200

Left: 'You might think it's over, but it's never over'
Sony Alpha 500,
70mm, 1/125sec
at f/4.5, ISO 200

mirrorless NEX-5 and then the NEX-6, of which he reveals: 'I used that for the full year last year and I took about 200,000 shots.'

He adds: 'Right now I'm using a Sony Alpha 6000. It's lightweight, has fast AF and shoots at 10+ frames per second. The Alpha 6000 has such a good continuous-shooting capability and I do that a lot. The only thing I really care about is that the gear should be light.'

Jianwei mainly uses the kit lens – a Sony E PZ 16-50mm f/3.5-5.6 OSS Power Zoom – when shooting with the 24.3-megapixel APS-C-format Alpha 6000, and occasionally uses an 18-105mm f/4 lens, but is wary that the longer zoom may make him more conspicuous on the streets.

As for his camera settings, he explains: 'I set the ISO first – if it's

good weather I'll probably set it at 400 and if it's bad weather I'll set it at 800 or 1,600. If the weather is good I always use shutter-speed priority and try to set at 1/600sec or even faster. If it's too sunny I'll set -0.3EV and add some white balance. On a sunny day I use the sunny setting, and if it's a rainy day I use the cloud one. I'm not a very technical photographer. I don't go away and study the manual.'

Out of the 200-plus images he shoots every day, Jianwei says he processes probably at most 20, with maybe just one or two uploaded to a website to see how people like them.

'Sometimes I don't upload for a month and people ask if I've stopped,' he says. 'I reach a bottleneck maybe twice a year, but I still take lots of photos every day. When you see you're repeating

yourself you want to stop and think. You want to find something different, something new. So sometimes I change a lens and then, suddenly, the experience is completely different.'

Jianwei uses Lightroom with the Silver Efex plug-in to edit his pictures. 'Typically, every picture takes from one minute of editing to a maximum of five minutes,' he says. 'My main routine is just to treat the scene's contrast and make the main character stand out a little bit, if it's not standing out already. I want to make the subject look a bit more dramatic, cinematic or have a certain kind of mood. I do a bit of cropping, but I don't change any content. I just change the tones, make it black & white, then add some hue effect – that's it.'

Advice and ambitions

When asked what advice he would give aspiring street photographers, Jianwei answers, 'Shoot 200 shots a day, 365 days a year, and try to do it non-stop for three or four years. You'll get somewhere that you never thought you could.'

Jianwei says he wants to go back to China and Japan to spend a few weeks or months on the streets. 'I lived there for a long time before [I came to Canada]. I want to record the life in places familiar to me,' he adds. 'Otherwise, I hope to publish a book on the Vancouver streets in the near future. I want to show people the unique side of this city.'

To many of those who have viewed Jianwei's photography online, he's already achieved that goal.



To see more of Jianwei Yang's work, visit www.jianweiyang.com

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The Nikon Model One, with 'MIOJ' (Made in Occupied Japan) engraved on the baseplate, was the very first Nikon camera. However, it was only in production from March 1948 to August 1949; it had no flash synch and came with either a 50mm f/3.5 or f/2 Nikkor lens in a collapsible mount. The decision to use a 24 x 32 format turned out to be a mistake as it made their camera incompatible with automated Kodak slide-copying equipment. Only a very few Nikon Model Ones made their way to the USA although some were sold to Occupation troops via the 'PX' shops. According to leading expert Robert Rotoloni, the probable number of Nikon Model One cameras which were sold to the public is approximately 450. In August 1949 the Nikon Model one was replaced by a second model that corrected the format, known as the Nikon M.



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Every cloud...

...has a silver lining, as **David Tipling** explains how a passion for South Georgia and its wildlife was born out of calamity



King penguins huddle together to keep warm as a storm sets in

In the early 1990s, a publisher lost 350 of my best pictures. That loss of so many transparencies was a heavy blow. However, it would transform my career. The resulting financial compensation gave me the opportunity to join an expedition to Antarctica, camping on sea ice next to an emperor penguin colony. So started a love affair with the far south. The resulting pictures generated revenue to allow me to travel far wider than I had previously, and ultimately return south – this time to South Georgia.

A mere speck in the vast Southern Ocean, South Georgia is just 170km long and no more than 40km wide. Glaciers, ice caps and snowfields cover 75% of its land area. This dramatic landscape towers over bays and beaches, which seethe with life during the austral summer. Feisty Antarctic fur seals crowd most beaches, an estimated three

million or more making these the densest populations of marine mammals on earth. All are crowded among a scenic splendour that makes for a photographic feast, and it's the reason why I've been so easily seduced into returning at every opportunity.

Extreme conditions

This concentration of life is due to the rich polar seas that surround the island. South Georgia's position 1,390km to the west of the Falkland Islands is within the latitude known as the 'Furious Fifties', and places it in the grip of a turbulent storm track around Antarctica. Wild weather is an added attraction for me, as extreme conditions often translate into extreme images.

My standard telephoto lens for shooting birds in the Southern Ocean has long been the Nikon 300mm f/2.8. Easily handheld, it's ideal for shooting birds at sea and

for isolating groups or individuals within vast penguin colonies, plus it works seamlessly with a 1.4x teleconverter. The next most useful lens is the Nikon AF-S 24-70mm f/2.8G ED zoom. My philosophy when working in Antarctica and South Georgia is always to travel as light as possible.

Just prior to leaving for a trip this year, I purchased the Nikon AF-S 80-400mm f/4.5-5.6G ED VR lens. Coupled with a Nikon D810, this combination proved so versatile that it became my standard outfit. When shooting flying birds from the ship I reverted to my 300mm f/2.8, and the snappier autofocus when compared to the 80-400 zoom was a big advantage.

It soon became apparent that the Nikon 80-400mm doesn't possess the same build quality I have come to expect from Nikon lenses. The lens barrel when zoomed out to 400mm developed a wobble that,





Hercules Bay on South Georgia, with the ship anchored just offshore

while not affecting picture quality, was a little unnerving. The focusing stiffened up considerably, no doubt in part to the battering it was getting from spray and almost daily inclement weather. When wide open at 400mm the images were simply too soft to be acceptable. I soon realised I needed to stop down to f/6.3, and ideally f/8 to ensure crisp pictures. With those grumbles aside, the focal range was perfect. When working in penguin colonies and with seals you're presented with constant action. Being able to zoom in and out rapidly, and respond to often-fleeting opportunities, meant I nailed many more images than I would have done if shooting with my prime lens.

Penguin colonies are rather like deciduous woodlands – a chaotic

jumble in which the photographer is challenged to find a sense of order. Finding a focal point in an image illustrating a vast penguin rookery can require a slow methodical approach. I often try to find aspects within the landscape to aid this.

For example, at St Andrews Bay the penguin rookery is split in two by a fast-flowing glacial river that snakes up from the beach. There are locations on South Georgia, the best being Salisbury Plain, where you can climb to look down on sprawling colonies and it's then that shades and shapes help create eye-catching images.

Vantage point

When the snow starts to fall and the wind starts to blow, photography in the penguin rookeries gets exciting. During an October trip in 2006 at Right Whale Bay, I got caught in almost hurricane-force katabatic winds rushing down from the mountains that arrived without warning. It was hard to stay upright. The king penguins all started to move in a long line through the blizzard to shelter in the lee of a cliff. For around an hour the wind howled and created almost white-out conditions and, at times, allowed for some really atmospheric images.

Sometimes, something unexpected unfolds that, whatever you might be shooting at the time, you can't ignore. During an enforced three-day stay at Holmestrand, a site on South Georgia's west coast, I was photographing some young king penguins when a young gentoo penguin chick wandered along. It was clearly lost and had a menacing pair of brown skua seabirds in pursuit. One of the skuas

Looking down on the vast king penguin colony at Salisbury Plain on South Georgia





➤ swooped in and got hold of its neck. At this point I faced a dilemma: the skuas needed to eat and feed their hungry nestlings, but I could have stepped in, saved this chick and returned it to the nearby gentoo colony. However, my view is that you should never interfere with nature. So over the next 40 minutes I photographed its demise, which was hard to watch at times as the chick repeatedly made it to its feet and staggered a little way before being pushed back to the ground. Eventually, it was killed and devoured. This scene is played out around penguin rookeries on a daily basis. It's less often photographed and, despite the hundreds of hours I've spent in penguin colonies, this was the first time I've experienced such behaviour from start to finish.

The wandering albatross

In January of this year I was invited to join a team of biologists conducting a population census of wandering albatross colonies. This would give access to places rarely visited and a chance to spend plenty of time in the field with one of the most enigmatic birds on earth. I boarded the 12-berth, 80ft-long *Hans Hansson* in Port Stanley in the Falklands. Our skipper, Dion Poncet, was born in Antarctic waters and has been sailing in them ever since. He knows the waters around South Georgia better than anyone. With the nimble *Hans Hansson* this would prove invaluable when it came to photographing from on-board ship.

The wandering albatross is the size of a swan with the longest wings of any bird, measuring almost three metres across. They are remarkably tame. Often when I lay on the ground as they displayed, their wings would brush over my hair. Getting close allows the use of wideangle lenses and enables more creativity than if restricted to using a long telephoto. My usual lens for shooting these displays was the 24-70mm zoom on a Nikon D810.

A highlight was photographing a displaying pair of wanderers at Trollheim on the south-west tip of the island. This site supports a handful of pairs but is perhaps the most dramatic of any on South Georgia, as the glaciers and snowy mountains dwarf the tussock-covered promontory on which they nest. Being able to frame the birds within this dramatic landscape as they danced in the snow epitomised why shooting wildlife on South Georgia is so rewarding.

Working in wandering albatross colonies each day was an opportunity to develop ideas. The pressures normally associated with this sort of photography, where you usually have limited time, vanished and I was able to pursue ideas for specific images. One aim was to create shots that conveyed an intimacy – a sort of bird's-eye view. That meant getting in very close and gaining the trust of the birds. Whenever the birds started to display they'd rotate and invariably move close to me, and by lying just a few feet away I achieved camera

Above: A pair of wandering albatross displaying on Albatross Island in the Bay of Isles, South Georgia

Right: King penguins huddled together during a storm at Right Whale Bay, South Georgia



David Tipling is one of the most widely published wildlife photographers in the world. His pictures appear on hundreds of book and magazine covers, and have been used in many other forms, from wine labels to large projections across New York's Times Square. www.davidthipling.com

angles that would be impossible with most avian subjects.

It took until the last evening on South Georgia for the birds to both perform and be bathed in golden light. All those days feeling frustrated in poor light weren't wasted, as they had allowed ideas for pictures to develop. This has often been the case for me at all sorts of locations across the island. A day of rain is not a wasted day, as viewpoints can be checked and pictures planned so when the weather does get good I can focus on specific shots.

Once visited, South Georgia gets under the skin. It's by virtue of its location an expensive place to visit, but be warned, if you go once it'll be hard to stay away.





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43mm	37-72	82mm	72-105
43.5mm	46-58	86mm	72-105
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Reader Portfolio

Spotlight on readers' excellent images and how they captured them

Phil Pownall, Cheshire



Phil has always been surrounded by the paraphernalia of photography, as his father was a keen photographer who owned both stills and 16mm cameras. By the time Phil had reached his teens he had built himself a darkroom and was processing and printing his own images. He is particularly fond of shooting the landscapes and seascapes of North Wales and is currently working on personal projects, as well as improving his skills at still life and macro.



Nefyn Beach Sunset

1 The rich colours of this image, taken on a Welsh beach, help convey the tranquillity of a coastal sunset
Nikon D80, 18-70mm, 1/90sec at f/8, ISO 100, tripod, cable release

Here Comes the Sun

2 Phil has captured the golden glow of the sun as it rises behind the mountains. This has offered just enough light to highlight the details of the scene, particularly in the house and the boat on the beach
Nikon D80, 16-85mm, 1/45sec at f/11, ISO 100, tripod, cable release





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Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/portfolio

Nant Gwrtheyrn

3 Phil has made an interesting decision regarding his framing and composition. Giving so much attention to the iron cartwheel has provided unique foreground interest, and offered an unusual framing for the rest of the scene in Northern Wales
Nikon D80, 18-70mm, 1/500sec at f/5.6, ISO 200



2



4



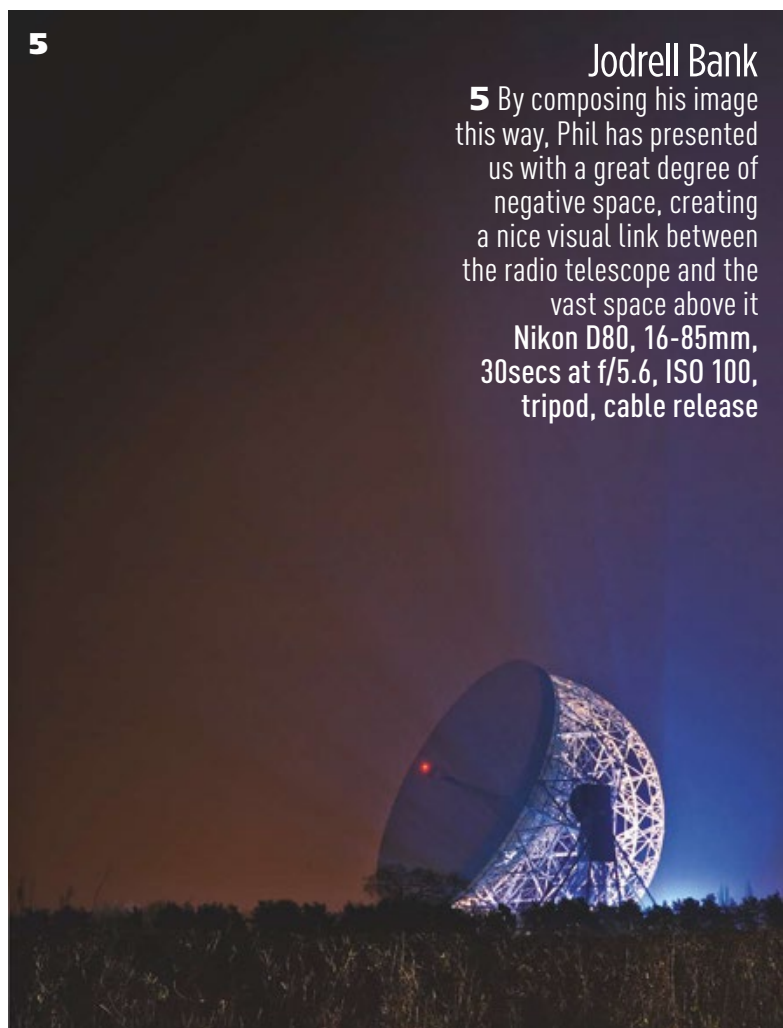
Anglesey

4 Again, we see Phil's penchant for unusual foreground interest. The subdued shades of the grass are a perfect contrast for the vivid lighthouse in the background
Nikon D80, 18-70mm, 1/640sec at f/4.5, ISO 100

5

Jodrell Bank

5 By composing his image this way, Phil has presented us with a great degree of negative space, creating a nice visual link between the radio telescope and the vast space above it
Nikon D80, 16-85mm, 30secs at f/5.6, ISO 100, tripod, cable release





Hawker 1

2 The vivid colours of the dragonfly are a fine contrast against the pale fluff on the branch
Nikon D200, 200-400mm, 1/400 at f/10, ISO 500

Male Streamertail

3 By using flash, Val has simulated daylight and revealed the intense colours of this immature streamertail's feathers
Nikon D810, 70-200mm, 1/125sec at f/4, ISO 1250, built-in flash

Lovebird Eating Seeds

4 Lovebirds are incredibly flexible creatures, and as a result Val was able to capture one eating at this dynamic angle
Nikon D200, 70-200mm, 1/250sec at f/8, ISO 250

Cuban Emerald Humming Bird

1 This is an unusual composition, but works incredibly well. The in-focus eye is vital to the overall power of the image

Nikon D200, 70-200mm, 1/1600 at f/6.3, ISO 800

Val Newman, Berkshire



Val has always had a strong love for wildlife, especially birds. Photography has allowed her to combine her twin passions of image making and nature, much of which has taken her on adventures in a variety of countries. In the past, Val has kept all manner of birds, as well as breeding and exhibiting them. Photography offers her constant challenges and she never tires of finding something new to learn. She will soon be visiting some of the National Parks in the USA, as well as a few in Costa Rica.



3



4



5



Hawker 2

5 Val photographed this hawker on dried reeds at the water's edge. Throwing the background out of focus means the extraordinary form of the insect really stands out
Nikon D200, 200-400mm, 1/320sec at f/9, ISO 250



Aaron Crowe, Denbighshire



'Night photography is my favourite subject, but it's not always easy to get the weather conditions matched up to my time off work, especially in the summer months when the you have so few hours of darkness,' says Aaron. 'During the daytime I like to shoot a lot of long-exposure landscape shots. With photography, I love the fact that you can just be by yourself. It's just you, your camera and your surroundings.'

International Space Station Pass

1 This is actually a composite image using twelve 15sec exposures. This was necessary to capture the full journey of the International Space Station passing over the radio masts at Gwaenysgor in North Wales
Canon EOS 6D, 17-35mm, 15secs at f/2.8, ISO 1000, tripod, remote shutter



Reader Portfolio

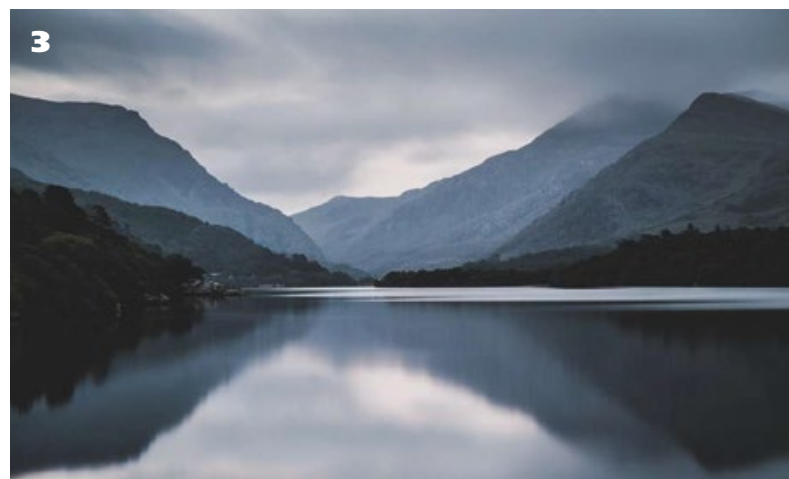


Moonlit Penmon

2 Aaron has used the light of the full moon (rising behind him) to illuminate the foreground in this shot of Penmon lighthouse in Wales
Canon EOS 6D, 17-35mm, 15secs at f/2.8, ISO 4000, tripod, remote shutter

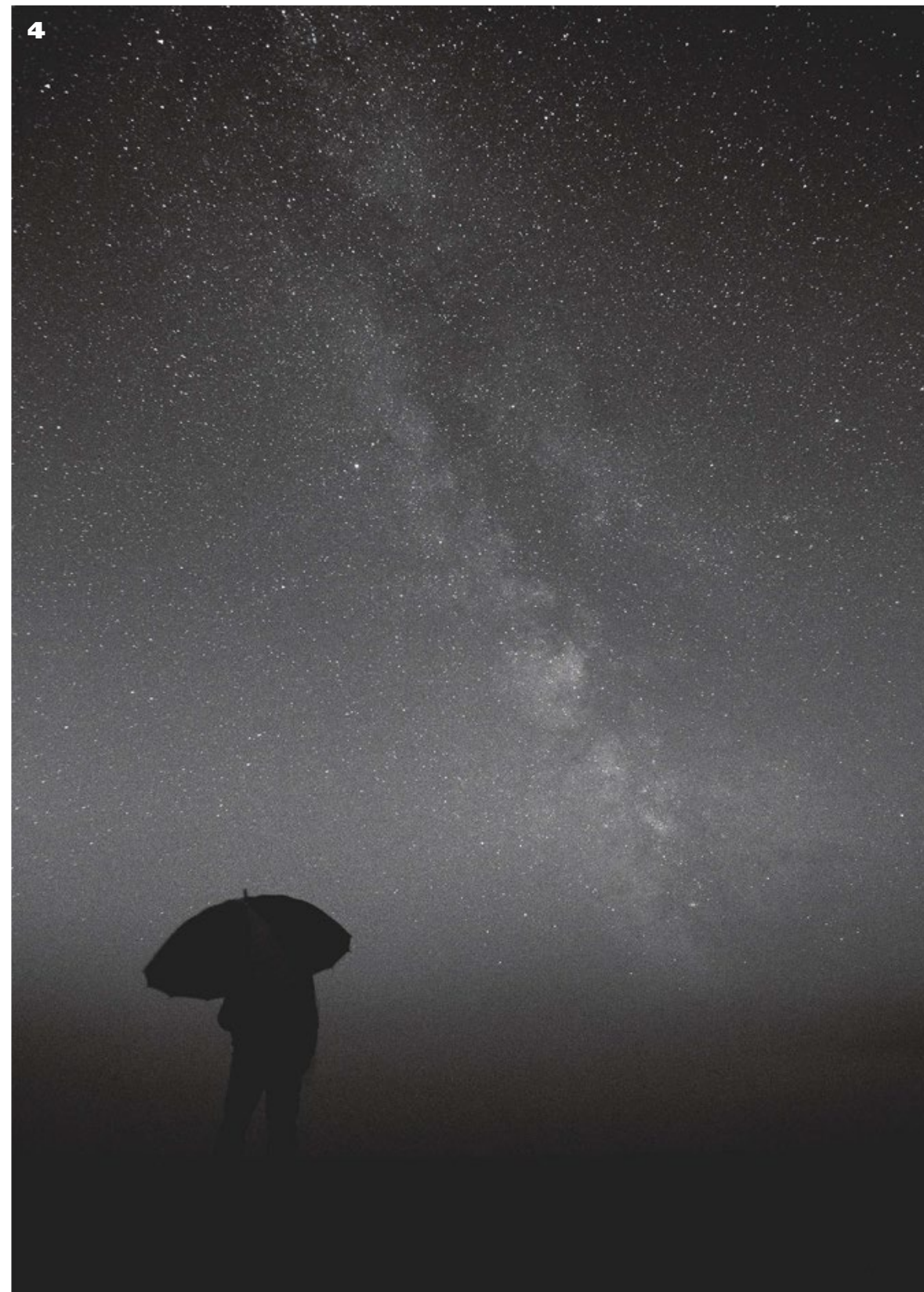
Pre-dawn Padarn

3 The lake's glassy water adds an ethereal quality to this graphic image taken in North Wales
Canon EOS 6D, 24-105mm, 420secs at f/5, ISO 400, tripod, remote shutter, 10 stop ND filter



Snowdonia Milky Way

5 Aaron found this extraordinary scene in Llyn Dinas in Wales' Snowdonia National Park during a last-minute trip out to capture some night photography
Canon EOS 6D, 17-35mm, 25secs at f/3.2, ISO 5000, tripod, remote shutter



Under the Stars

4 This is actually a self-portrait taken on the Denbigh moors in North-east Wales. The flash didn't work, so instead we have this fascinating silhouette
Canon EOS 6D, 17-35mm, 20secs at f/2.8, ISO 4000, tripod, remote shutter

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Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**

The final edited image in widescreen format with more contrast in the sky

AFTER



Bodmin Moor, Cornwall Ian Barnes

Nikon D7000, 10-20mm, 1/30sec at f/11, ISO 100

LANDSCAPE photography is difficult. Not only do we have to get ourselves in the right place at the right time and make nature look tidy in the frame, but we also have no clues about when the right time will be – or what nature will do once we're ready to shoot. Here Ian has undoubtedly found a good place to view the world, and he's found a nice part of the world to draw our attention to, but I get the impression he didn't think nature was behaving very well.

Tackling differences in brightness between the sky and the ground is a constant issue for landscapers, who usually employ either the dynamic range of the camera or some optical filtration (via neutral density graduates) to help even things up. Whichever

'We've ended up with a grey film over the clouds that looks as though it's been added in software'

way Ian tackled the problem of the brightness of the sky, what we've ended up with is a grey film over the clouds that looks as though it's been added in software. The brightest parts of those clouds should be white, not a flat mid-grey.

I suspect that Ian could have worked the dynamic range of his Nikon D7000 a little harder had he shot in raw, and perhaps some optical (rather than electronic)

BEFORE



Ian's original image with the chunk of distracting sunlight in the centre

filtration would have made the picture more believable.

I've taken the image into Adobe Camera Raw and made a pair of different 'exposures' by blending a shot with the shadows of the land opened a little, with a shot in which I've used a curve to inject some more contrast into that sky.

The result is far from what could be achieved with the original raw file, but even so it is better.

I also took the opportunity to warm the shot a little, to crop the frame to a non-random set of proportions and to chop off most of that distracting highlight in the middle of the sky.



Win! Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 18. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

City skyline

Felix Tholen

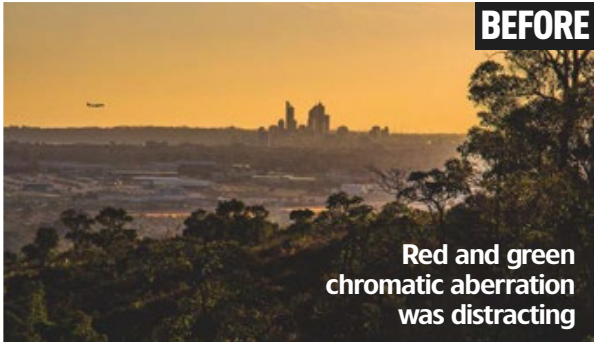
Canon EOS 650D, 18-135mm, 1/640sec at f/10, ISO 100

I RATHER like this shot from Felix of a plane approaching the city of Perth in Australia. I assumed it was landing, but looking again it could be taking off. Who knows? What makes this shot stand out is the way Felix has used the foreground. Planes against a sky, however pretty, with a distant city can look very flat and two-dimensional. However, such a quantity of foreground, used as an integral part of the image rather than as a coincidental consequence of where the view was captured, adds a great deal of depth and interest to the frame. So often the foreground in landscapes is something that seems to be put up with when the main focus is on the distance, but here it's been used to add to the view and to give us a better perspective.

I'm not sure I really understand the white haze in the trees to the right, but I'm prepared to pretend that I do, and there is quite a lot of red/green chromatic aberration that needed to be corrected, which is easy to do. I also straightened the frame very slightly and lifted the shadows to reduce the density of that area at the bottom of the picture. Even so, this is such a good use of foreground that I'm awarding Felix my picture of the week. Well done, and a lesson we could all learn from.



Lifting the shadows reduced the area of density in the foreground



Red and green chromatic aberration was distracting



Uncorrected chromatic



Fixed chromatic



Even the yellows don't pull us in



Increased contrast adds a little more interest

Waiting for the train

Gary Gudgin

Fujifilm FinePix HS25EXR, 24-720mm, 1/480sec at f/5, ISO 400

WE SEE a lot of pictures taken at train stations and, indeed, I've taken quite a few myself. In my case, they often come about because I have nothing else to do while waiting for the train to arrive, and I tend to have a camera in my hand – the combination of unoccupied time and loaded camera leads to an inevitable outcome. What is perhaps less inevitable, but

nonetheless highly probable, is that the pictures I take on those occasions are of very little consequence. The trigger for shooting is boredom, not wonderment at the amazing light or subject, and very often nothing can come of that.

Here I think we're seeing an example of such an occasion. While waiting for the train,

Gary filled his time focusing on the people on the opposite platform – other people waiting for a train. We might delight in the matching yellows of the platform edge and the bin, and the matching reds of the signs and the suitcase, but beyond that there isn't too much to get excited about.

I've added contrast to make the people and colours stand out, straightened the frame and made the edges straight by correcting the lens curvature, but that isn't enough to really capture attention for more than a second.

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

Accessories

Useful gadgets to enhance your photography, from phones to filters...

Zkin Hamsa bag

● £129 ● www.z-kin.com

Callum McInerney-Riley tests a stylish bag ideal that is for a small camera kit

At a glance

- Water and splash-proof nylon/leather
- Thick cotton inner layer
- Fits a small DSLR kit with lens attached
- Available in green or black

THE ZKIN Hamsa bag provides ample space for a 13in laptop, a small DSLR with a lens attached plus two large lenses or a similarly sized CSC kit. The bag measures 42x28x14cm externally, and there are two dividers in the centre with a small flap on the top of them to allow smaller lenses to be stacked to fit. There are also pockets at the front and rear for memory cards and cables. It's worth noting that unlike many bags that are rated to fit a 13in laptop, a 15in can't be squeezed in – although this is exactly what's advertised. Thanks to the adjustable brass and zinc alloy snap-lock fastenings, there's lots of expandable space for personal gear as well as your camera kit.

The outer material is a water-resistant denier nylon with a ballistic weave, making it look a lot like traditional canvas, with the advantages of greater strength and durability. Leather detailing is used throughout, including the top carry handle and adjustable strap.

Conclusion

Having used the Zkin Hamsa to carry Pentax K-3 II, Fujifilm X-T1 and Olympus OM-D E-M5 Mark II kits, I can confidently say it will house both a small DSLR and mirrorless kits with ease. Initially I thought having the strap attached to the back of the bag would feel a bit strange, but it's actually very comfortable to carry. My only real issue with it was that the pop-lock-style closure could easily open, with the result that something could accidentally fall out of your bag. However, in all other respects the Hamsa is superb. It provides great build quality, a very stylish design and sufficient protective padding for all the kit you may need.



Laptop pocket

The rear of the bag has a padded pocket that allows users to safely store a tablet or laptop up to 13in.

Divider pocket

One of the dividers has a small Velcro-fastening pocket intended for storing an extra SD memory card.

Adjustable/removable shoulder strap

There are four holes in the leather strap that allow around 4in of adjustment or the ability to remove it entirely. There's also a buckle for length adjustment.

Amateur Photographer
Testbench
Recommended
★★★★

ABOUT ZKIN

Zkin is a Japanese company that specialises in designing functional bags that aren't your usual run-of-the-mill, only-comes-in-black cases. With a range of luggage including messenger bags, rucksacks and totes, the bags have their own unique style that many photographers love. Hamsa is one of their most popular messenger bags, and it comes in two colours: a black version or green with tan leather accents. Our review sample was green.



Nest Vantage M10 Pro video tripod

● £150 ● www.nest-style.com

IF YOU'RE considering shooting video on your DSLR, a tripod with a fluid head for pans and tilts is going to be top of your kit list. And if you're just starting out, you'll no doubt want to keep costs down, which is why the new Vantage M10 Pro video tripod is a very tempting purchase.

For £150 you get a fairly solid tripod that weighs 4.4kg. At its minimum height of 720mm the M10 Pro video feels very solid and secure, and the spreader attached to its legs helps to keep them well supported. However, when the legs are extended to the tripod's maximum height of 1.5m it can be prone to slight movements, although putting a bag or other ballast on the spreader helps to reduce these.

On our review sample the tripod legs had very basic rubber feet, which didn't offer much contact with the ground. However, as we went to press Nest had just altered the design and replaced these with more substantial feet that provide much more surface contact with the ground and therefore greater support.

As for the fluid head, it includes a solid-metal quick-release plate, which isn't too fiddly to remove from the tripod. The head itself is loose enough to allow you to achieve different speeds of pan and tilt, although the friction isn't adjustable. It can take a bit of practice to get the perfect pan or tilt, and you need to make sure the locks are firmly adjusted before starting, but overall the head works well, and the adjustable telescopic handle is a nice touch.

A carry bag is included with the M10, which is useful for transporting and keeping the tripod clean. An external cord is attached to the tripod, which wraps around the legs to keep them in place when carrying it without the bag.

There aren't too many video tripods of this quality available at this price. While more experienced videographers may find a few aspects, such as the lack of friction control, frustrating, for those starting out the Nest Vantage M10 Pro video is great. It's lightweight, has all the features you need to get started, and offers great value for money.

Richard Sibley

The M10 has a solid-metal quick-release plate



Amateur Photographer Testbench Recommended
★★★★

Nest has replaced the M10's rubber feet (seen here) with more substantial versions



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At a glance

- 20.3MP Live MOS sensor
- 3in, 1.04-million-dot OLED touchscreen
- 4K video recording
- In-body image stabilisation
- 2.36-million-dot OLED EVF
- ISO 100-25,600 (extended)
- Price £1,000 (body only)

Panasonic Lumix DMC-GX8

Panasonic's GX8 is the first Micro Four Thirds camera to sport a 20.3-million-pixel sensor, and has a host of other updates too. **Andy Westlake** takes it for a spin

For and against

- + Impressive feature set
- + Effective in-body image stabilisation
- + Excellent viewfinder and screen
- + Great image quality in raw
- Relatively bulky
- Uninspiring JPEG colour output
- Connector ports block screen articulation
- Pedestrian styling

Where in the range



Panasonic Lumix DMC-G7

Price £550 (body only)

The G7 includes most of the same features as the GX8 in a DSLR-style design, but uses the older 16MP sensor



Panasonic Lumix DMC-GH4

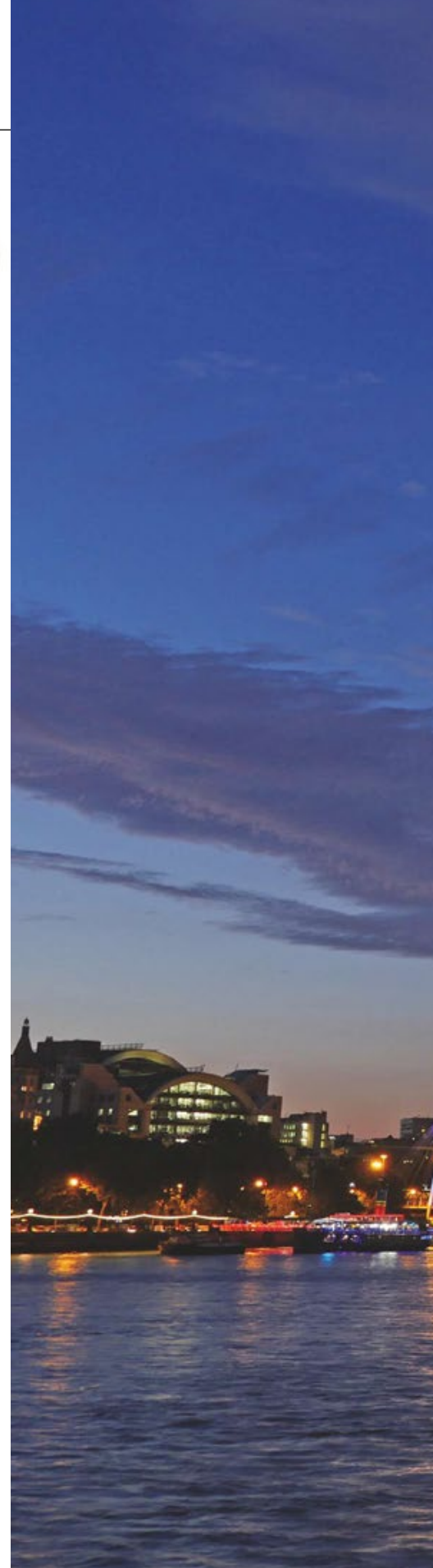
Price £1,050 (body only)

Panasonic's video-focused pro-level CSC comes with an impressive feature set and rugged, weather-sealed body

Data file

Sensor	20.3MP, Four Thirds MOS
Output size	5184x3888 pixels
Focal length mag	2x
Lens mount	Micro Four Thirds
File format	Raw (RW2), JPEG, raw + JPEG
Shutter speeds	60-1/8,000sec + bulb 1-1/16,000 sec (electronic)
ISO	ISO 100-25,600 (extended)
Exposure modes	PASM, auto, panorama
Metering	Multi, spot, average
Exp Comp	±3EV in 1/3 steps
Drive	8fps (10fps electronic shutter)
Movie	4K, 3,840x2,160 pixels, 25fps
Viewfinder	2.36-million-dot OLED, 0.77x
Display	3in, 1.04-million-dot articulated OLED touchscreen
Focusing	Contrast detection with 49 points
Memory card	SD, SDHC, SDXC
Dimensions	133.2x77.9x63.1 mm
Weight	487g (with battery and card)

Panasonic was the first company to produce a compact system camera in the shape of the Lumix DMC-G1 back in 2008, and since then it has built up an impressive range of Micro Four Thirds cameras and lenses. Indeed, it has gone further than any other camera maker in exploiting the possibilities of the mirrorless design, producing models in a wide range of form factors – large or small, SLR-like or rangefinder-style. Indeed, the current line-up offers an unmatched choice, ranging from the compact GF7 and EVF-equipped GM5, via the mid-range G7, through to the large, SLR-style





With the GX8's effective Dual IS system I was able to take this twilight shot handheld at ISO 200, using a shutter speed of 1/2 sec

and video-focused GH4.

The GX8 drops into this range between the GH4 and G7, offering an impressive enthusiast-focused feature set in a rangefinder-style body with a corner-mounted tilting electronic viewfinder. The GX8 replaces the GX7, adding a whole array of updates and refinements, including weather-sealed construction, a fully articulated LCD, extensive physical controls and 4K video recording. It also has Panasonic's 4K photo mode, which enables 30fps burst shooting at 8MP resolution, with a range of tools to help you capture the right moment and choose the perfect frame. This is in addition to

full-resolution shooting at 8fps.

While this makes the GX8 a hugely capable camera on paper, it's also a rather large one. It has been beefed up considerably relative to the GX7, and is now closer in size to the Olympus OM-D E-M1 or the Fujifilm X-Pro1 than to the GX7 or the Sony Alpha 6000. In many ways this is a good thing: the chunky handgrip makes it comfortable to hold, and the large body has plenty of space for controls. However, the flipside is that it sacrifices some of the portability advantage of mirrorless systems.

The GX8 comes in a choice of finishes, either all black or silver/

black. Four kit options are available, with street prices of around £1,000 body only; £1,100 with the compact 14-42mm f/3.5-5.6 OIS zoom; £1,399 with the 14-140 mm f/3.5-5.6 OIS superzoom; and £1,700 with the 12-35mm f/2.8 OIS zoom.

Features

In typical Panasonic fashion, the GX8 is so well featured that it's difficult to know where to begin. Its new 20.3-million-pixel sensor offers a standard sensitivity range of ISO 200-25,600, with an extended ISO 100 also available at the cost of possible highlight clipping. The conventional

mechanical shutter covers a 60-1/8,000sec range and a silent electronic shutter gives 1-1/16,000sec, although unfortunately there's no electronic first-curtain option. The GX8 is also the second Panasonic camera to offer in-body image stabilisation, which I'll cover in more detail later.

Despite the camera's size, the GX8 doesn't have a built-in flash, but it does have a hotshoe for external units. In what seems to be the new Micro Four Thirds standard, this includes a fourth contact to power a small add-on unit, like the one supplied with the GM5, although



➤ there isn't one in the box. As usual for Panasonic, the GX8 offers an impressive video specification. In addition to full HD, you can also record 3840x2160 4K video, at either 24fps or 25fps and with a very respectable 100Mbps bit rate for high-quality footage. There's a peaking display to aid manual focus, a zebra-pattern overexposure warning, a couple of 'cinelike' colour modes, and control over the luminance levels used for outputting footage. However, serious video shooters will be disappointed by the 2.5mm stereo input, which means that most external mics will require a 3.5mm adapter, and the lack of a headphone socket, which presumably is Panasonic's way of nudging them towards the GH4.

Of course, there's built-in Wi-Fi for connection to a smartphone or tablet, with NFC for quick set-up with compatible devices. Panasonic's free Image App is available for both Android and Apple devices, and aside from the



With its 20.3MP sensor the GX8 can resolve lots of fine detail. Here I used the Panasonic Leica DG Macro-Elmarit 45mm/f2.8 Asph lens

Panasonic's 4K photo mode allows you to shoot at 8MP resolution and 30 frames per second, to capture fast-moving action



In-body/dual IS

THE GX8 is the second Panasonic camera to include in-body image stabilisation, after the GX7, but its system is rather more sophisticated. It can work in combination with the in-lens optical image stabilisation (OIS) found in many of Panasonic's lenses to give an increased overall effect, although most lenses will need a firmware update for this to work, and its three oldest zooms won't be compatible at all (14-45mm, 45-200mm, and 100-300mm lenses). It also corrects on four axes rather than two, which means that it should give better results for close-up shooting. However, it doesn't offer any rotational correction around the lens axis, which tends to be important for long exposures.

In-body IS means that GX8 owners gain stabilisation with all Micro Four Thirds lenses from other makers, and with third-party lenses used via adapters (although as usual the focal length has to be entered manually). Most obviously, this makes Olympus's non-stabilised lenses a more tempting prospect than they are on other Panasonic cameras. Unfortunately, though, the system doesn't stabilise the



Dual IS enables slow shutter speeds handheld, for creative blur effects

viewfinder image to aid focusing and composition, which is particularly useful when shooting with telephotos. If you want this, you'll still need to use a Panasonic lens with OIS.

I found the in-body stabilisation to be pretty effective, allowing use of shutter speeds 2 or 3 stops slower than usual before blurring from camera shake becomes apparent. In side-by-side tests shooting at 12mm and 1/4sec, I found that dual IS with the Panasonic 12-35mm f/2.8

OIS lens gives slightly better results than the GX8's in-body stabilisation with the Olympus 12-40mm f/2.8, giving 8/10 critically sharp shots compared to 6/10. However, both were less effective than the Olympus OM-D E-M5 II's in-body stabilisation, which delivered 10/10 sharp images using the 12-40mm f/2.8. This means is that it's wise to take a few more replicate shots with the GX8 when using slow shutter speeds, to make sure one is sharp.

usual functions of image transfer and camera remote control, it can be used to geotag your images and even construct photo collages.

All the usual playthings we'd expect on a modern camera are present and correct too. There are creative image-processing filters aplenty, an auto-stitching panorama mode, multi-shot high-dynamic range shooting, timelapse shooting, and even a stop-motion animation mode. It's difficult to think of much more Panasonic could have added.

Viewfinder and screen

When it comes to composing your images, the GX8 offers probably the best experience of any CSC on the market. The 2.36-million-dot electronic viewfinder has 100% coverage and 0.77x magnification, giving a view as large as professional full-frame DSLRs and matching premium CSCs like the Fujifilm X-T1 and Olympus OM-D E-M5 II. Being of the OLED type, it's not prone to the rainbow-coloured rearing that beset the GX7's field-sequential LCD, and it can tilt 90° upwards, which can be useful for shooting at awkward angles. The viewfinder optics are superb, giving a clear view into the corners of the frame, and the colour rendition is accurate.

The rear screen is also excellent. It's a 3in, 1.04-million-dot OLED that's now fully articulated, rather

than tilt-only like the GX7's, making it great for shooting at odd angles with the camera in both portrait and landscape formats. While OLED screens previously had a reputation for inaccurate, oversaturated colour, the GX8's again provides pretty true-to-life rendition. Oh, and it can also be used for selfies, if that's your thing.

There is a catch, though. If you plug anything into the camera's connectors – remote release, microphone or HDMI cable – the screen's movements become severely restricted, both by the connected accessory and the cover for the ports. Much the same thing happens on the Olympus OM-D E-M5 II, but if anything the GX8 is worse afflicted because the cover hinges forwards rather than downwards.

Build and handling

With its rangefinder-like design, the GX8 bucks the current fashion for DSLR-shaped CSCs, and it handles a bit differently too. The side-mounted viewfinder feels a

small one around the shutter button and larger one positioned for operation by your right thumb. A button in the middle of the larger one can be used to temporarily alter their function to changing ISO and white balance, in a fashion somewhat reminiscent of Olympus's OM-D models. An exposure-compensation dial sits beneath the exposure mode dial and provides $\pm 3\text{EV}$ correction in 0.3EV steps. Sadly, though, it's not active when shooting with auto ISO in manual-exposure mode, which is a strange oversight.

On the back is a small switch for selecting between single and continuous autofocus and manual focus, which is a nice touch that is not often seen on CSCs. An array of small buttons on the back are used to access other key settings, such as drive mode, and Panasonic's customisable Q menu gives on-screen access to other commonly used settings without having to resort to the main menu. The whole on-screen interface can be operated by touch, with the

'When it comes to composing your images, the GX8 offers probably the best experience of any CSC on the market'

little odd at first, especially when shooting with telephoto lenses, but I soon got used to it. However, the control layout is excellent, and the huge level of customisation on offer means that most users should be able to set the camera up to their liking.

The camera is dustproof and splashproof when paired with a suitable lens, such as Panasonic's premium 12-35mm f/2.8 and 35-100mm f/2.8 zooms. It feels decently built, but somehow lacks the impression of solidity and refinement exuded by some of its competitors, such as the Fujifilm X-T1, which is not helped by its small, plastic rear buttons. However, there's no reason to believe that it will be any less rugged in extended use.

The prominent handgrip helps the camera feel secure in your grasp, aided by a slight indentation for your thumb. One advantage of the large body is that there's plenty of space for physical controls, including no fewer than four dials on the top-plate.

Two electronic dials are used for changing other settings, such as shutter speed and aperture – a

responsive capacitive touchscreen and carefully designed interface combining to make this a quick and painless experience.

As with other Panasonic CSCs, the touchscreen can also be used to quickly set the focus point, not only when using it for composition, but also with the camera to your eye. This is a nice touch, but as a left-eyed shooter I found it rather too easy to move the AF point inadvertently with my nose. The simplest solution to this was to tilt the EVF slightly, and it's also possible to turn off the function completely in the 'Touch Settings' submenu and use the D-pad to move the AF area. Right-eyed users should have no trouble at all.

Most of the controls can be reconfigured to suit your preferences, and indeed there are no fewer than 13 customisable function buttons. Of these, five are on-screen touch buttons, and eight are physical buttons on the body. Three of these are labelled Fn but are not numbered, three are labelled only with their default function, and two aren't marked at all. This can be a problem when the camera shows an

Focal points

The GX8's chunky body houses built-in image stabilisation and a tilting electronic viewfinder

Battery

The DMW-BLC12E Li-ion battery has enough power for 330 shots per charge using the LCD, or 310 using the EVF by CIPA standard tests.

Connectors

The left side houses Micro HDMI and Panasonic's proprietary USB connectors, along with a 2.5mm socket that can be used to connect either a microphone or a cable release.

Focus-mode switch

This selects between manual focus (MF), continuous autofocus (AFC) and single autofocus (AFS). AFS mode switches automatically from AFC to AFS if subject movement is detected.

Stereo microphones

Two tiny holes in front of the hot shoe conceal the built-in stereo microphones.

Hotshoe

The hotshoe accepts Four Thirds-dedicated flashguns, and includes a power pin for small external units that don't take batteries.

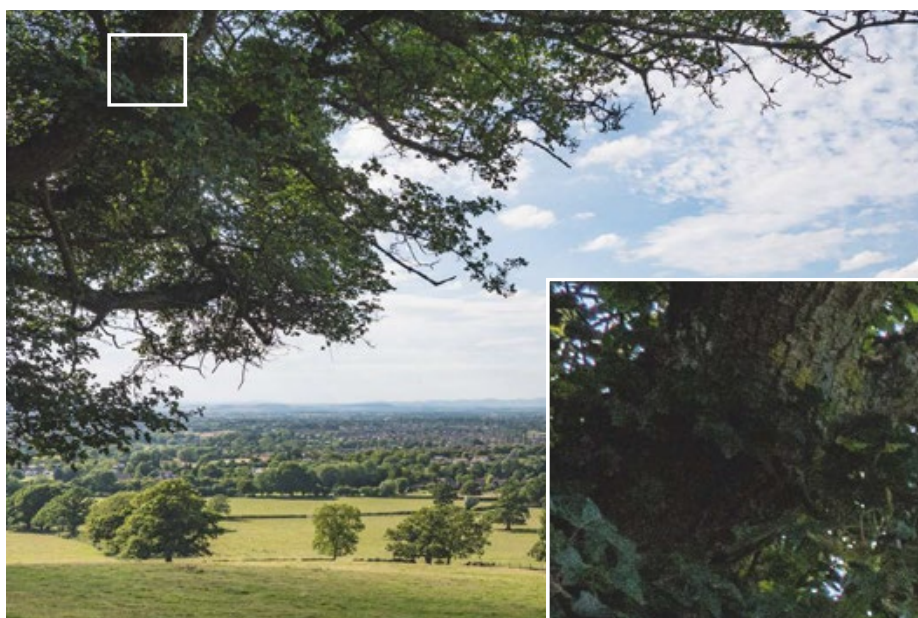


Interchangeable eyecup

This can be removed and replaced by an optional deeper version for shooting in bright light.

Q menu

Panasonic gives two different Q menu options, one pre-defined and the other user-customisable.



Here I was able to pull plenty of detail out of the shadows in the foreground

on-screen prompt to press, for example, Fn2 to change a setting, as it's difficult to work out which one it means. Indeed, it's not always easy to remember what all those buttons do at the best of times.

Performance

At one time, CSCs lagged well behind DSLRs when it came to speed. That era is long gone, and the GX8 is an extremely snappy performer. Using a high-speed Panasonic 16GB SDHC U3 card with the camera set to continuous high mode (and therefore with focus and exposure fixed), I got it to shoot at 8.1fps, rattling off 30 frames in raw+JPEG before the buffer was full, or almost 150 in JPEG-only mode. Switching the speed down a notch to 5.5fps allows autofocus, exposure adjustment and live view between frames. In this mode, the GX8 still shot 30 frames with raw enabled before slowing down, and almost 300 JPEG-only, which should be enough for the most committed 'spray-and-pray' practitioner. Switch to the electronic, rather than mechanical shutter and the camera can go faster still, up to 10fps, but with a risk of distortion from rolling-shutter effects.

For photographers who like to shoot even quicker, Panasonic has included its 4K photo mode. This uses high-resolution video technology to allow shooting at 30fps, but because this is presented as a drive mode rather than video, it encourages photographers to select shutter speeds appropriate for stills rather than video. It records MP4 files, and Panasonic provides an excellent interface for stepping through the individual frames and

saving the best as 8MP stills.

Three shooting modes are on offer: '4K Burst' mode records so long as you hold down the shutter button, while 'S/S' mode behaves more like video, initiating recording on the first press of the shutter and ending on the second. Finally, there's a very clever 'Pre-Burst' mode that continuously buffers the sensor's output, and records from 1sec before the shutter button is pressed to 1sec afterwards. This is great for capturing peak action, but has a significant impact on battery life.

Autofocus is, likewise, extremely impressive. Aided by Panasonic's Depth from Defocus (DFD) technology that uses a knowledge of the lens's optical characteristics to determine which way to move the focus group, it's extremely swift in acquiring focus and with static subjects, unerringly accurate. The focus area can be set anywhere within the frame, and to almost any size to match your subject. Face-detection and eye-detection is available, to ensure optimal focus for portraits.

When it comes to JPEG image quality, the GX8 gives perfectly competent output with lots of fine detail, although its colour rendition isn't as attractive as the Olympus OM-D E-M5 II's. In part, this is due to auto white balance that errs distinctly towards the cool side, but also because of a rather uninspiring standard colour mode that tries too hard to be accurate, rather than pleasant. At high ISO sensitivities the processing does a good job of maintaining strong colours, but the slightly over-enthusiastic noise reduction has a habit of obliterating low-contrast detail.

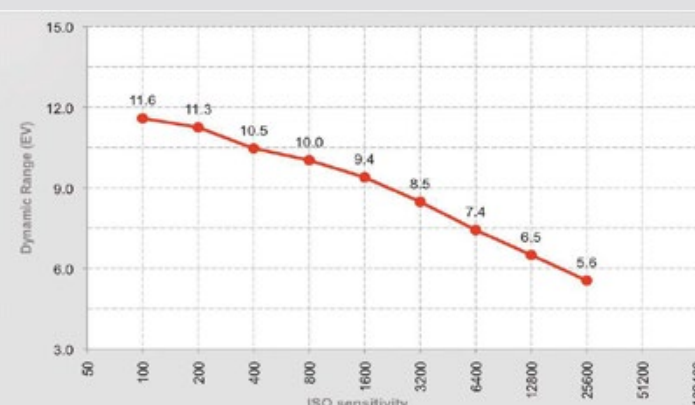


Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

WITH its new 20.3-million-pixel sensor, the GX8 brings a useful advance in image quality compared to previous Panasonic models. The expected boost in resolution is welcome, if not exactly groundbreaking, and high ISO noise seems slightly reduced, with ISO 3,200 very usable where on previous cameras it was a bit marginal. There also appears to be some improvement to low ISO dynamic range. I found that it's possible to pull about 3 stops of detail out of shadow regions before noise becomes problematic, although you'll need to use a touch of chroma noise reduction even at ISO 200. These individual improvements aren't necessarily huge, but together they help close the gap relative to the current generation of 24-million-pixel APS-C DSLRs, and it means that the GX8 has the best raw image quality of any Micro Four Thirds camera yet.

Dynamic range



The GX8 produces creditable results in our Applied Imaging tests, giving somewhat improved results compared to the G7 we tested recently, although still a little behind APS-C cameras like the Canon EOS M3. A dynamic range of 11.6EV at ISO 100 indicates plenty of leeway for recovering shadow detail, and even at ISO 1,600 we get a respectable reading of 9.4EV. However, the numbers fall monotonously after this, with very low readings at ISO sensitivities of 12,800 and 25,600.

Resolution



With resolution closing in on 3,600l/ph at ISO 100 (shot using the Olympus M.Zuiko Digital ED 60mm f/2.8 Macro lens at f/5.6), the GX8 squeezes about as much out of its 20.3-million-pixel sensor as it could possibly get. Resolution inevitably drops slightly as ISO is increased, and noise with it, but at ISO 1,600 it's still around 3200l/ph, which in context is similar to the 16-million-pixel G7 at ISO 200. Thereafter, it falls more precipitously, especially at the top two sensitivities, giving just 2,300l/ph at ISO 25,600.

Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



JPEG ISO 100



JPEG ISO 400



JPEG ISO 1,600



JPEG ISO 6,400



JPEG ISO 12,800



JPEG ISO 25,600



At low sensitivities of ISO 100-400, the GX8 gives sharp, detailed images with bright colours and little visible noise. At ISO 800 noise starts to become obvious in raw files, but Panasonic's JPEG processing smooths it away quite aggressively, with some impact on fine detail. By ISO 3,200 fine detail has mostly disappeared from JPEGs, and shadow detail has become indistinct, although more can be extracted from raw files. ISO 6,400 is just about usable at a pinch, but the JPEG files show low-frequency colour blotching in the shadows and barely any fine detail at all – shooting in raw and applying your own preferred noise reduction is highly advisable here. Step up to ISO 12,800 and things deteriorate further, although it might be OK for small prints or low-resolution web display. However, the top sensitivity of ISO 25,600 is best avoided.

The competition



Olympus OM-D E-M5 II

Sensor 16.1MP Four Thirds MOS

ISO 100-25,600 (extended)

Price: £870 body only

The OM-D E-M5 II, the GX8's most direct Micro Four Thirds competitor, has a large electronic viewfinder, a fully articulated touchscreen, weather-sealed construction and highly effective in-body image stabilisation, in a compact SLR-style body.

Fujifilm X-T1

Sensor 16.3MP APS-C X-Trans CMOS II

ISO 100-51,200 (extended)

Price: £880 body only

With a weather-sealed SLR-like body design and plethora of control dials, the X-T1 is aimed more at serious stills shooters than video users. It has an excellent EVF and tilting rear screen, and accepts Fujifilm's excellent X-mount range of lenses.

Sony Alpha 7

Sensor 24.3MP full-frame CMOS

ISO 100-25,600

Price: £820 body only

With the Alpha 7, Sony has squeezed a 24.3MP full-frame sensor into a compact SLR-style body. It has a large 2.36-million-dot EVF and tilting rear screen, and can record full HD video at 60fps. This ageing model can now be bought for a bargain price.

Our verdict

IT MAY not have the retro styling and overall charisma of its most direct competitor, the Olympus OM-D E-M5 II – and on first impressions you could be forgiven for thinking that it is oversized for its sensor – but once you get past this there's a lot to like about the Panasonic Lumix DMC-GX8. It fits nicely in your hand, and the large grip works well with long lenses. The control layout places most key settings at your fingertips, especially if you're prepared to spend a bit of time working through the customisation options in the menus, and this means that shooting with the GX8 is a fluid and enjoyable experience.

The offset viewfinder may not be to everyone's taste, but there's no denying the quality of the view it offers. Likewise, the fully articulated LCD is a welcome improvement over the GX7's tilt-only version. The result is

something that's a bit different to the current fashion for SLR-style CSCs, and while the GX8 may not be to everyone's taste, it's good to have the choice.

In many ways the main attraction of the GX8 is its ability to record high-resolution 4K video, and to use the same technology for 30fps stills capture via Panasonic's well-thought-out 4K photo technology. This allows users to explore fast-moving action in a way that quickly becomes addictive. However it's also a well-equipped camera for stills photography, and can give excellent image quality especially when paired with high-quality lenses (of which many are available for Micro Four Thirds).

Overall, the GX8 is probably Panasonic's best CSC yet, and a very capable competitor to the likes of the Olympus OM-D E-M5 II and Fujifilm X-T1.



FEATURES	9/10
BUILD & HANDLING	8/10
METERING	8/10
AUTOFOCUS	9/10
AWB & COLOUR	7/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	9/10



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TO COINCIDE with the launch of The Video Mode website, we're pleased to announce our new Amateur Filmmaker of the Year (AFOY) competition. AFOY challenges you to get creative with your filmmaking, and gives you the opportunity to win some fantastic prizes worth £10,000 in total.

The competition is split into three rounds, each with its unique theme: Nature, Time and Love. To enter, submit a video no more than five minutes in length, of HD quality. You can shoot on any camera you'd like, and the content and editing are up to your imagination – so long as it fits

the round's particular theme.

Visit www.thevideomode.com to view the top videos, as well as the scores and a leaderboard for the overall competition. The winner will be the person with most points after three rounds, who will win the overall prize as well as title of Amateur Filmmaker of the Year.

Round One: Nature

In this round we ask you to film nature from a new perspective. Look at the world around you – from urban foxes at twilight, to a spectacular sunrise – from a new angle and get creative with unique viewpoints. To see examples, go to www.thevideomode.com/examples.

Rounds and dates

Below is a list of the competition rounds, their themes and the dates you need to know. To view the results, visit www.thevideomode.com. When planning your entry, take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you'll be judged.

Theme	Opens	Closes
Round One: Nature	1 Aug	30 Sep
Round Two: Time	1 Oct	31 Dec
Round Three: Love	1 Jan	28 Feb

The overall winner will be announced in April 2016

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Canon EOS 7D Mark II, worth £1,499.99
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Round Two

Canon EOS 5D Mark III, worth £2,499.99
Canon Legria Mini X, worth £329.99

Round Three

Canon XC10 (with 128GB CFast card and reader), worth £1,999.99
Canon Legria Mini X, worth £329.99

Overall prize

Canon Cinema EOS C100 Mark II, worth £3,599.99

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to send us a link to your short film and to view the full terms and conditions

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At moderate print sizes the lens looks pretty good, but when blown-up big the softness becomes evident

Voigtlander MFT 10.5mm f/0.95 Nokton

Voigtlander's new manual-focus lens for Micro Four Thirds cameras is designed for still and video photographers who like to work in the dark. **Damien Demolder** puts it to the test

Voigtlander has enjoyed an excellent reputation for its optics and build quality since Cosina brought it back from the dead, in 1999, with a system of film rangefinder bodies and lenses that competed with Leica for the attention of M and L-system users. That reputation has not diminished in the digital age, although

the company has not been quite as prominent as it once was. Since joining the Micro Four Thirds group in 2010, the company has continued its pursuit of small-camera users by introducing lenses very much in the style of its M-mount models but for this wider and more popular market.

Purposely fitting a manual-focus lens to a

Micro Four Thirds camera might seem an odd thing to want to do, especially as both camera brands that work in this market have made great progress with their AF systems. Manual focusing remains a popular way of working, though, and with the advent of 4K video in the Panasonic Lumix G cameras, filmmakers have increasingly been buying into the system. For many videographers, manual focus is the only way to operate – avoiding hunting and the whir of AF motors.

What makes the Voigtlander Micro Four Thirds lenses stand out, of course, is their extremely wide maximum aperture. There are now four options in the f/0.95 Nokton range, and this 10.5mm is the widest.



The close-focusing ability is an unexpected treat and fun to use

Features

➤ The 93° angle of view that the Voigtländer Micro Four Thirds 10.5mm f/0.95 Nokton delivers is the sort of coverage you'd expect from a 21mm lens on a full-frame camera. The combined wideangle view of the focal length and shallow depth of field that's possible with an aperture as wide as f/0.95 produces



The extreme angle of view means impressively big views fit easily within the frame

a look that's visually surprising and stands out.

Voigtländer has used 13 elements in 10 groups in this lens, placing aspherical elements in second and last place in the construction. The design looks complicated, and the weight of the lens makes obvious how much glass has actually been used.

The forward part of the lens, where the aperture ring is housed, is pretty big and filter users will require a 72mm screw-in or adapter ring. Photographers coming from DSLR systems might find this quite convenient, though, as will those used to movie cameras, since the thread size is common for larger-format cameras, and more easily accessorised than the usual small-thread Micro Four Thirds lenses.

A manual-only aperture ring offers click-stop rotation, so stills photographers can enjoy the audio reference when their eye is to the finder, or click-less rotation, so those shooting movies can alter apertures without offensive clicks appearing in the soundtrack. There's a clutch ring beneath the aperture ring that slides forward, and turns to engage and disengage the clicking mechanism. Either way, the aperture ring controls a 10-blade iris that closes from f/0.95 to f/16 in half-stop clicks or via one smooth continuous rotation.

A remarkable characteristic of the Voigtländer 10.5mm f/0.95 Nokton is its close-focusing abilities. While you won't get macro reproduction by any means (1:40 is possible), the 17cm-from-the-sensor closest focus distance equates to less than 10cm from the front element. So, wideangle close-ups of the sort usually confined to compact cameras are possible.

'The focus and aperture rings have just the right amount of resistance'

Build and handling

If you bought a Micro Four Thirds camera to enjoy a small pocketable system that would be no bother to take almost anywhere, this lens may not be for you. It rivals Panasonic's Leica DG Nocticon 42.5mm f/1.2 Asph Power OIS lens for size and weight, and while it fits even the tiny Lumix DMC-GM and the Olympus Pen E-PL series bodies, it looks more at home on the DSLR-style DMC-GH and OM-D-style cameras. It is, though, equally effective on any model in the Micro Four Thirds range – depending on whether you like a camera with a lens on it, or a lens with a camera behind it.

While all lenses have some ability to focus manually, this model is a specialist at it and as such provides a substantial focusing ring that is indented as well as grooved – as large M Voigtländer lenses are. These textures make it easy to identify the focusing ring, as well as to turn it with naked or gloved fingers. The whole barrel is hard cold metal, and it feels as though it will last a lifetime.

The focus and aperture rings have just the right amount of resistance you need to make a conscious effort to turn them, and while the aperture ring can be silent, the unit I used had a slightly laboured-sounding focus ring.

Manual focusing with mirrorless cameras requires a good EVF or a high-resolution rear screen (or both), as well as the ability to magnify the areas to be focused, and a good peaking system. How good your system is will



This shows about as much curvature as you will see with this lens. For the focal length, it isn't bad at all

have a direct impact on how easy you find this lens to use. I found that peaking has to be switched to the least enthusiastic setting, as the depth of field of all but the widest apertures would otherwise convince the system that from here to the moon was sharp. When time allows, focusing at the widest aperture and then closing down produces good results – unless you want to zone focus.

Image quality

The further we get from the safety of the 50mm f/2 lens the more difficulties we encounter, and this 10.5mm is something of a testament to that fact. Voigtländer's designers have made a fabulous job of correcting the curvilinear distortions that you might have expected to see with such a wide view, so architects in particular will be pleased that their edges will appear (mostly) straight. Indeed, all types of photographer will be glad that the wideangle effect of the lens doesn't try to steal the limelight from the subject – which can easily happen with extreme wideangles.

There is a lot of chromatic aberration at the widest apertures, but it disappears for all intents and purposes by f/4. Corner shading and a degree of coma swirl, both of which can be rather nice when invited, are also features of the widest apertures. The swirl disappears quite quickly by f/2, and a degree of corner darkening hangs on beyond the obvious at f/4, until fully closed at f/16.

A lack of resolution will trouble those who thought this would be a good lens to use wide open for effect, or fully closed for marathon depth of field. The fact is that only the middle apertures produce anything like sharpness for the stills photographer, while those recording 4K or HD video will find f/2 to f/16 acceptable. The best aperture all round is f/5.6.

Our verdict

I HAD a lot of fun using the Voigtländer MFT 10.5mm f/0.95 Nokton lens, and enjoyed the calm realism of the undistorted drawing that makes it suitable for technical subjects as well as everyday life. When images are magnified I was disappointed with the resolution at all but the central apertures, but when they're sized to more moderate dimensions it's easier to be content and to enjoy the other characteristics the lens has to offer. At 25% all images look good, but some may feel that leaves us all a little too restricted, especially for a lens with a £950 price tag. I love the close focus, the swirling aberrations of the widest aperture and the wide view the lens offers – a view that looks great when shooting video, especially in 16x9 format (that goes for stills too). However, I wish it were a good bit sharper across a wider range of apertures.



Data file

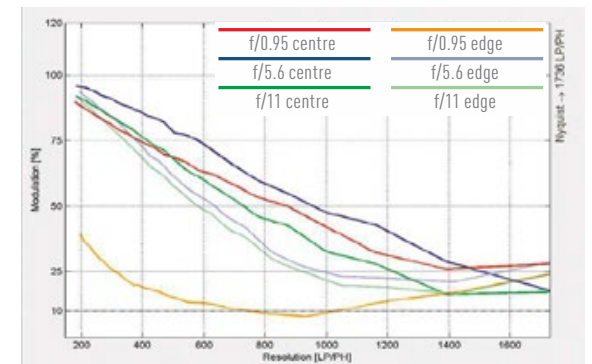
Price £950
Filter thread 72mm
Lens elements 13
Groups 10
Aperture f/16
Minimum focus 0.17m
Length 82.4mm
Max diameter 77mm
Weight 586g

Amateur Photographer Testbench
 ★★★★★

Voigtländer MFT 10.5mm f/0.95 Nokton

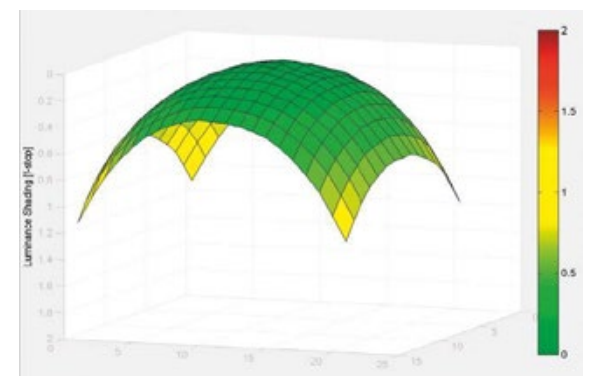
Resolution

The charts clearly demonstrate the vast difference between centre and edge sharpness throughout the aperture range, and f/5.6 is the better performer on all counts. Although edge and centre come closer together from f/8 and beyond, diffusion erodes resolution to such an extent that the unification of sharpness across the frame is largely irrelevant. Sharpness isn't one of the lens's stronger points.



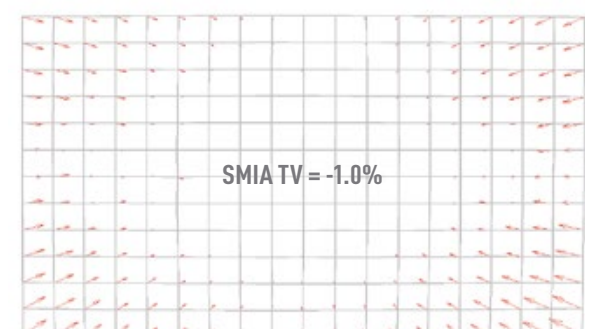
Shading

A degree of corner shading will be a feature of images taken with this lens no matter which aperture is used. The more dramatic darkening of the widest apertures moderates quite quickly, becoming less noticeable even by f/2 and remaining largely at the same level from f/2.8 until the aperture is completely closed down.



Curvilinear distortion

Some distortion exists, of course, but the levels of bend in pictures will be far lower than we might expect from a lens of this focal length. The accurate drawing makes the lens suitable for technical as well as natural subjects, and allows us to work with wide angles without the drama of that wide angle taking over the picture.





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🔧 EXPERT ADVICE • TIPS • TRICKS • HACKS • KNOW-HOW



Pentax-DA 16-85mm f/3.5-5.6 ED DC WR lens. The camera has a 24.35-million-pixel sensor with in-body image stabilisation, which is great for shooting in low light, and the lens has an extremely useful 24-135mm equivalent zoom range. The combination is weather-sealed, so is ideal for shooting in inclement

conditions. Finally, if you're prepared to carry a tripod, the K-3 II's Pixel Shift Resolution mode gives even higher resolution, so long as your subject remains stationary for the duration of your shot. The price? Precisely £1,150.

Andy Westlake

Resolution resolved

Q Until I read your first look of the new Panasonic Lumix DMC-GX8 compact system camera (AP 25 July), I was considering buying either a Fujifilm X100T or a Pentax DSLR. I mostly photograph landscapes, often in low light. Living in Britain means I'm often shooting in the rain too. Which camera would give the best resolution for my £1,150 spend?

Terry McDonald-Dorman

A You don't say whether you own any lenses yet, so I'm going to assume that you don't and will need to include at least one in your £1,150 budget. As you often shoot in the rain, I'd also suggest that it would be wise to buy a weather-sealed camera body and lens. For your purposes, there's no point in having a high-resolution sensor in a camera you can't use in wet weather.

At this point, let's consider your camera options. The highest resolution you'll get for your budget is 24 million pixels, which includes most current DSLRs, and many recent models made over the past couple of years. Nikon, Pentax and Sony all make weatherproofed bodies with this sensor, but you might struggle to add a suitably sealed high-quality lens and also stay within your budget.

Bearing all this in mind, there is one standout option – the Pentax K-3 II with the HD

Drive dilemma

Q I recently bought a hard drive on which to back up all my photos. I have a PC that has all my images on it, which I've had for years, but I now have a Mac too. My hard drive works fine on my Mac, but I can't seem to get photos from my PC onto my new external hard drive – it says it's a 'read-only' device. I can see all the photos I have on the drive, but I can't seem to put photos on it. I want to edit a couple of them on my Mac as my PC doesn't have Photoshop or Lightroom. What would be the best way to get these pictures from the PC to my Mac? Will I have to buy a new hard drive just to back up to my PC?

Henry Wetton

A Well, the good news is there's a very simple solution. When you first bought the hard drive you probably had to format it to work with your Mac, so my guess is that it's formatted to the Macintosh HFS+ format. It's possible to re-format your hard drive to allow it to work for the reading and writing of data across both Windows and Mac by using exFat or FAT32 formatting. However, when you format the drive you'll delete all existing data on it, so you need to back up whatever is on the hard disk first. I'd suggest either moving your images onto the computer or onto different storage media. Once everything is safely stored somewhere else, go



Good sport

Q I will soon be attending a major sporting event and I'd like to be able to take some pictures as it should be a memorable occasion. However, the rules of the stadium are a little draconian – they state that I can't take a 'professional-style camera with an interchangeable lens longer than 70mm'. Can you suggest any cameras that might work for me? I guess I could do with a long lens, as it's a big stadium and I'll be sitting well above the action. I don't need top-notch results, as I'm not going to be selling the pictures. I just want something to remember the day by.

Geoff Andrew

A This is the kind of thing where you'll always be bending the rules to some extent, as you'll likely find that they prohibit taking any kind of 'recording equipment' into the event (meaning that technically, you shouldn't even carry a smartphone). But your best option would probably be a pocket-sized travel zoom compact with a long zoom lens. Our current favourites are the Panasonic Lumix DMC-TZ70 and the

Sony Cyber-shot DSC-HX90V, which both feature 720mm equivalent zoom lenses and 1/2.3in sensors, and cost just under £300. If you want to push your luck a little further (and your budget further still), the new Canon PowerShot G3 X (£800) has a 600mm equivalent zoom in front of a relatively large 1in sensor, but arguably doesn't look quite so 'professional', as it doesn't have an SLR-like design and lacks a built-in viewfinder.

Andy Westlake

The new Canon PowerShot G3 X





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Technical Support

into Apple's Disk Utilities tool and reformat your external hard drive to FAT32. It may take a bit of time, but it should work perfectly well on both PC and Macs. Hope that helps!

Callum McInerney-Riley

New camera, New York

Q I appreciate this has probably been covered many times already, but I'd like advice on buying a new camera. I'm away on a trip to New York next month, so I'll need a model that can produce decent scenic pictures taken during the day and night. Apart from NYC, I also love walking in the country so again decent scenery capture would be required. However, on an everyday basis it would mainly be used for typical portraits (family and dog). My budget is between £200 and £250.

Ian_W71



The Sony Cyber-shot DSC-RX100 gives superb image quality

A With a budget of £200-250, you're looking at a zoom compact camera rather than an interchangeable-lens camera. You then have a choice between two kinds of camera – 'enthusiast compacts' and 'travel zooms'. The former have shorter zoom lenses but larger sensors for better image quality, with the Canon PowerShot S120 (£206), Fujifilm FinePix XQ1 (£220) and

Panasonic Lumix DMC-LF1 (£250) being well worth a look.

Travel zooms, in contrast, have longer zoom lenses, which give you more options for shooting things further away, but smaller sensors that give less impressive image quality, which you'd mainly notice at night. In this class look at the Panasonic Lumix DMC-TZ60 (£250) and the Sony Cyber-shot DSC-HX90 (£280), which may be slightly out of your budget.

However, if you are open to stretching your budget, the Sony Cyber-shot DSC-RX100 gives image quality that's some way better than any of these models. It costs £290, but at the moment Sony is offering £30 cashback, taking it down to £260.

Don't forget, though, that you'll also need to budget for a memory card and probably a camera case too.

Andy Westlake



BLAST FROM THE PAST

Kodak EasyShare V570

Ian Burley revisits this dual-lens compact digital camera

LAUNCHED January 2006

PRICE AT LAUNCH £299.99

GUIDE PRICE TODAY £75

KODAK'S EasyShare V570 was the first in a short series of remarkable dual-lens compact digital cameras marketed in the mid-2000s. The V570 incorporated two Schneider prism periscope lenses to help maintain a slim body design. One lens was an extra wideangle 23mm (equivalent) lens and the other was a 39-117mm zoom. Each lens was mated to its own 5-million-pixel CCD sensor, so the V570 was really two cameras in one body. It could also shoot MP4 videos, and had a handy 2.5in LCD screen. V570s are now very rare and likely to be targeted by collectors.

What's good The V570 was attractively designed and solidly built. In good light, the picture quality was good for a compact camera of the day and the switchable 23mm wideangle lens was a big advantage. There were also lots of scene modes, including a distortion-correction mode for the 23mm lens, which otherwise had fisheye tendencies.

What's bad The 23mm wideangle lens was not only fixed in focal length, but was also a fixed-focus lens too, which resulted in poor image quality. Low-light shooting and battery life were not very good. Overall image sharpness was sub-par, especially in the corners.



HOW IT WORKS

I am
your

Skylight filter

AT ONE time no self-respecting photographer would leave a lens unprotected without me, a skylight filter, and if they didn't use a skylight filter then they would use a UV filter. But neither my 1A nor 1B guise is very popular nowadays, thanks to modern digital cameras.

So why was I invented in the first place?
When

colour film became popular, especially transparency film, a noticeable problem under some conditions was a blue cast that could detract from the overall colour of the picture. This is caused by blueish-coloured cold light, particularly in skies and clouds, hence the name 'skylight' filter, and also, for example, in shadows in snow scenes. I am actually a very subtle magenta colour filter, with 1A filters being lighter in tint than 1B filters. Because of this I warm up cold-toned pictures. As a bonus,

I also protect the front of the lens I am attached to. If I take the brunt of a knock or a scratch I can be replaced easily and cheaply, unlike a damaged lens.

Some photographers still rely on my benefits, even with digital cameras that are less susceptible to colour-balance imperfections. Although, truth be told, most value the physical protection of the front of their lenses thanks to my presence now, much more than my effect on colour balance. It's also true that an increasing trend is to leave lenses naked – and it's hard to argue with the reasons why. An optical filter saps a little of the light transmitted through it and even an anti-reflection coated filter will risk additional flare. It's also argued that the added magenta hue can spoil natural skin tones. Nevertheless, skylight filters continue to be sold.

Skylight filters have a slight magenta tint



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Your expert guide



Simeon Quarrie is known for his creativity and storytelling in both video and photography.

His work has seen him travel across the world for clients who seek his unique approach. With his passion for both wedding photography and cinematography, Simeon has successfully worked across a range of genres. He is a prolific educator with infectious enthusiasm and his work features on top industry blogs.

Places are on a first come, first served basis and are limited to 90 people

www.thevideomode.com/afoyevent

My life in cameras

The renowned photographer and filmmaker talks us through the cameras that have shaped his career

John Bulmer



John Bulmer worked for the *Daily Express*, *Town* and *The Sunday Times Magazine* where he shared the first cover with David Bailey. He was a pioneer of colour photography and travelled to nearly 100 countries for his work. In the

'70s he moved into TV documentaries and retired in 2005 to archive his stills and publish two books: *The North* and *Wind of Change*.

1959 Leica M3

I bought my first Leica while still studying engineering at the University of Cambridge. I used it as I started shooting stories on Cambridge for *Queen* magazine, the *Daily Express* and finally a story on 'The Night Climbers of Cambridge', which I sold to *Life* magazine. This got me sent down from the university and started my career.



I used the M3 with 28mm and 35mm Canon lenses. Later I bought M2s and used them both for a decade.

1959 Nikon F

I bought this Nikon soon after the Leica M3. They were a great team, as I used the Leica for wide lenses and the Nikon for long ones – first a Nikon Nikkor 105mm f/2.5, and later an East German Carl Zeiss Jena Sonnar 180mm f/2.8 that I bought while in Prague, in the Czech Republic, and had the mount converted. A few years later better wideangle lenses started to become available, so I then began using the Nikon for wide shots too.



© JOHN BULMER

1974 Olympus OM-1

I was getting a bad back from carrying so much heavy gear around on my travels, so when Olympus brought out its OM-1 camera and a great range of lenses I switched. It had a built-in light meter, unlike the Nikons and Leicas, but wasn't really accurate enough for colour transparencies. Later, the OM-4 solved that problem and I still used the great Olympus kit lenses.



2005 Canon EOS 5D

By the millennium I was making digital television films. Only by 2005 did I feel that digital stills cameras were good enough and I bought my first Canon EOS 5D. The quality was great, but the camera and lenses were unfortunately huge and heavy, and I felt it was a step backwards to medium-format. APS-C cameras were still large and I didn't really like the range of lenses.



2014 Fujifilm X-T1

At last! The Fujifilm X-T1 was the camera I'd been waiting for: a digital camera with the size as well as the quality of a film Leica or Nikon. It had the first electronic viewfinder with no delay, a top range of lenses and a silent shutter mode. It has its drawbacks, though. I'd like to see less shutter lag with continuous autofocus and a finder that changes its brightness according to the ambient light. Also, some knobs move too easily.



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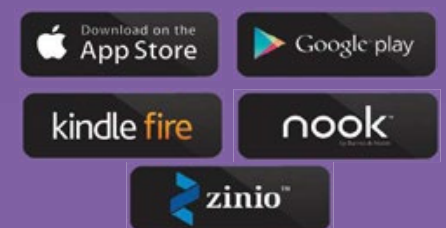


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From £1099

Nikon AF-S Nikkor 24-70mm
F2.8E ED VR

Quick specs

Focal length 24-70 mm
Image stab. Yes (4 stops)
Lens mount Nikon F (FX)
Max aperture F2.8
Min aperture F22.0
Min focus 0.38 m (14.96)
Max magnification 0.27x
Weight 1070 g (2.36 lb)



NEW

Nikon AF-S Nikkor 24mm
F1.8G ED

Quick specs

Lens type Prime lens
Image stab. No
Lens mount Nikon F (FX)
Max aperture F1.8
Min aperture F16.0
Min focus 0.23 m (9.06)
Max magnification 0.2x
Weight 355 g (0.78 lb)



NEW

Nikon AF-S Nikkor 200-500mm
F5.6E ED VR

Quick specs

Lens type Zoom lens
Focal length 200-500 mm
Image stab. Yes (4.5 stops)
Lens mount Nikon F (FX)
Max aperture F5.6
Min aperture F32.0
Min focus 2.20 m (86.61)
Max magnification 0.22x
Weight 2300 g (5.07 lb)



NEW

Nikon AF-S 300mm F4E PF
ED VR

Quick specs

Lens type Prime lens
Focal length 300 mm
Image stab. Yes (4.5 stops)
Lens mount Nikon F (FX)
Max aperture F4.0
Min aperture F32.0
Min focus 1.40 m (55.12)
Weight 755 g (1.66 lb)



NEW

Nikon D810

Quick specs

Sensor size Full frame
Sensor type CMOS 36MP
ISO Auto, 64-12800
Lens mount Nikon F
Screen size 3.2
Screen dots 1,229,000
Min shutter speed 30 sec
Max shutter speed 1/8000 sec
Weight 980 g



Nikon D750

Quick specs

Sensor size Full frame
Sensor type CMOS 24MP
ISO Auto, 100-12800
Focal length mult. 1x
Screen size 3.2
Min shutter speed 30 sec
Max shutter speed 1/4000 sec
Weight 750 g



Nikon D5500

Quick specs

Sensor size APS-C
Sensor type CMOS 24MP
Lens mount Nikon F
Articulated LCD Fully articulated
Max shutter speed 1/4000 sec
Storage types SD/SDHC/SDXC



Nikon D3300

Quick specs

Sensor size APS-C
Sensor type CMOS 24MP
Lens mount Nikon F
Articulated LCD Fixed
Max shutter speed 1/4000 sec
Storage types SD/SDHC/SDXC



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24.1 megapixels
6.0 fps
1080p movie mode

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CUSTOMER REVIEW: D7100 Body
★★★★★ 'Quality bit of kit! Love it!' Fang! - Warwickshire



Nikon D7200

24.2 megapixels
6.0 fps
1080p movie mode

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Nikon D610

24.3 megapixels
6.0 fps
1080p movie mode
Full Frame CMOS Sensor

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Nikon D750

24.3 megapixels
6.5 fps
1080p movie mode
Full Frame CMOS Sensor

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Nikon D810

36.3 megapixels
5.0 fps
Full Frame CMOS Sensor

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Read our D810 review on our blog at wex.co.uk/blog



Nikon D4s

16.2 megapixels
11.0 fps
Full Frame CMOS Sensor

D4s **£4449**

D4s Body **£4449**

CUSTOMER REVIEW: D4s Body
★★★★★ 'Spectacular Camera' Charlie Delta - Hertfordshire

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24.3 megapixels
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1080p movie mode

NEW

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A6000
Black or Silver



A6000

24.3 megapixels
11.0 fps

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A77 II

24.3 megapixels
12.0 fps
1080p movie mode

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12.0 fps
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GX8
Silver or Black



GX8

20.03 megapixels
8.0 fps
4K Video

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OM-D E-M5 II
Black or Silver

16.1 megapixels
10.0 fps
1080p movie mode

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E-M1
Black or Silver



E-M1

16.3 megapixels
10.0 fps

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PENTAX



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24.3 megapixels
8.3 fps
Full HD movie mode

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X-E2 Black or Silver

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7.0 fps

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X-T10
Black or Silver



X-T10

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0 fps
1080p movie mode

NEW

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The first of its kind in the EOS line-up, the Canon 5DS is a full-frame DSLR boasting a groundbreaking 50.6-megapixel CMOS sensor for professional photographers who want high-resolution images and extraordinary detail.

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NEW 5DS R Body £3199

50.6 megapixels 5.0 fps 1080p movie mode

NEW 5DS Body £2999

NEW 5DS R Body £3199

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See www.wex.co.uk/canon5ds for details

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EOS 760D

24.7 megapixels
5.0 fps
1080p movie mode

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NEW 760D Body £649

NEW 760D Body £649
750D Body £527
750D + 18-55mm £607
750D + 18-135mm £806

700D Body £414
700D + 18-55mm IS STM £469
700D + 18-135mm IS STM £668

CUSTOMER REVIEW: EOS 760D Digital SLR Camera Body

★★★★★ 'From Lumix GH2 too Canon 760d' Barts – Lancashire

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70D

20.2 megapixels
7.0 fps
1080p movie mode

70D From £734

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CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM

★★★★★ 'An excellent step up' Adam – Portsmouth

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EOS 7D Mk II

20.2 megapixels
10.0 fps
1080p movie mode
Full Frame CMOS sensor

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7D Mk II Body £1299

7D Mark II Body £1299

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EOS 6D

20.2 megapixels
4.5 fps
1080p movie mode
Full Frame CMOS sensor

6D Body £1139

6D Body £1139

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5D Mark III

22.3 megapixels
6.0 fps
1080p movie mode
Full Frame CMOS sensor

up to £250 CASHBACK* when bought with selected lenses

5D Mark III Body £2249

5D Mark III Body £2249

CUSTOMER REVIEW: EOS 5D Mk III Digital SLR Camera

★★★★★ 'You haven't got one? Get one!' Roland – Northampton

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EOS 1Dx

18.1 megapixels
12.0 fps
Full Frame CMOS sensor

1Dx Body £4499

1Dx Body £4499

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body

★★★★★ '...bought this as an upgrade to the 5D Mk 2 and have never looked back.' Dave – Cornwall

Canon 760D, 7D Mk II & 5D Mk III Cashback* offer ends 31.1.16

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• 9cm Min Height

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MT190CXPRO4 Carbon Fibre	£239
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MT190XPRO4 + 496RC2 Ball Head	£189

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• 25.7cm Height

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EF-S 17-55mm f2.8 IS USM	£502
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EF-S 18-200mm f3.5-5.6 IS	£385
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EF 70-200mm f2.8 L IS USM II	£1499
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60mm f2.8 D AF Micro	£368
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85mm f1.8 G AF-S	£349
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105mm f2.8 APO EX DG OS HSM Macro	£379
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28-300mm f3.5-6.3 Di VC PZD	£539
70-200mm f2.8 Di VC USD	£999
150-600mm f5-6.3 SP Di VC USD	£869
70-300mm f4.5-6.3 SP Di VC USD	£249
90mm f2.8 SP Di USD VC Macro	£379

Sigma Cashback* offer ends 30.9.15
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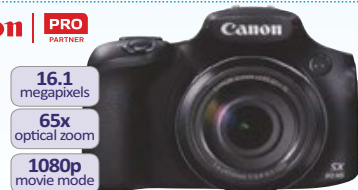
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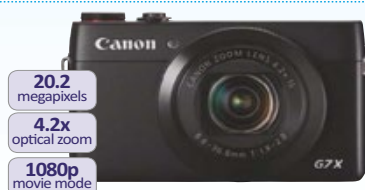
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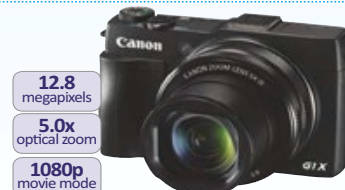
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18.1 megapixels

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Panasonic Cashback* offer ends 7.9.15

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FinePix X30 319



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Black

83x optical zoom

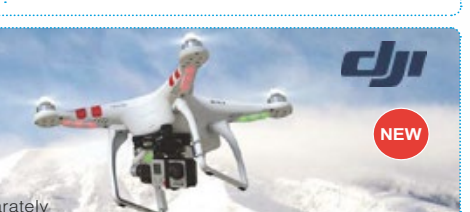
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Offer ends 31st August.



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*Price includes Cashback - ends August 31st

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*Price includes Cashback - ends 31st August



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Body



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£1,299



EOS 750D

£18-135mm IS STM



RRP £899
SAVE £50

£849



EOS 760D

Body



£649



PowerShot G7X



RRP £495
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RRP £449
SAVE £110

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RRP £329
SAVE £50

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£18-55mm IS STM

INCLUDES:
Leather Case
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£14-42mm f3.5-5.6
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on redemption

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*Includes £50 cashback

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£2,599

£50
TRADE-IN
BONUS

NEW



4K

RX100 II

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Ultra compact
for enthusiasts

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*Includes £80 cashback

£319*

£80
CASH
BACK



α7

£28-70mm
f3.5-5.6 OSS

£200
CASH
BACK



4K

RRP £1,549 **SAVE £750***
*Includes £200 cashback

£799*

Body Only:
£599*

α7R

Body

£200
CASH
BACK



4K

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*Includes £200 cashback

£1,138*

RX100 III

HALF PRICE
Fitted
Leather
Case

£100
CASH
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4K

RRP £750 **SAVE £285***
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£465*

NEW

RX100 IV

FREE
BX1 Battery
worth £38

£50
TRADE-IN
BONUS



4K

LCS-RXG Leather Case
ONLY £99

£849

α7 II

£28-70mm
f3.5-5.6 FE

£200
CASH
BACK



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Body Only:
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α7S

Body

£200
CASH
BACK



4K

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£1,439*

α6000

£16-50mm
f3.5-5.6
PZ OSS

£100
CASH
BACK



RRP £720 **SAVE £341***
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NEW

RX10 II

Zeiss
24-200mm
f2.8



4K

£1,199

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24 F1.4 L II USM £1139
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24 F3.5 L TSE MKII..... £1469
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24-70 F4 L IS USM..... £698
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24-105 F4 L IS USM no box .. £699
28 F2.8 IS USM..... £389
35 F2 IS USM..... £389
40 F2.8 STM £125
50 F1.2 L USM £995
50 F1.4 USM £244
50 F1.8 STM £128

50 F1.8 II £87
70-200 F2.8 IS LII USM..... £1489
70-200 F2.8 non IS L USM... £897
70-200 F4 L IS USM..... £805
70-200 F4 L USM..... £443
70-300 F4/5.6 L IS USM..... £899
85 F1.2 USM L II..... £1497
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MBD-15 Grip
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£598
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APS-C
Plus 18-55 VR
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18-55 F3.5/5.6 AFS VR £99
18-105 F3.5/5.6 AFS G no box. £179
18-140 F3.5/5.6 AFS VR £379
18-300 F3.5/6.3 AFS VR £548
35 F1.8 AFS G £169
40 F2.8 AFS G macro £177
55-300 F4.5/5.6 AFS VR £268

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24 F1.8 AFS G ED..... £629
24 F3.5 PCE..... £1464
24-70 F2.8 AFS G ED..... £1198
24-85 F3.5/4.5 AFS VR £399
24-70 F2.8 AFS G ED..... £1849
24-120 F4 AFS G ED VR £719
28 F1.8 AFS £494
28-300 F3.5/5.6 AFS VR £658

35 F1.4 AFS G £1294
35 F1.8 AFS G £398
35 F2 AF-D..... £254
50 F1.4 AFS G £274
50 F1.8 AFS G £139
58 F1.4 AFS G £1299
60 F2.8 AFS £369
70-200 F2.8 AFS VR II £1578
70-200 F4 AFS G ED VR £899
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85 F1.8 AFS G £348
105 F2.8 AFS VR macro £629
200 F2 AFS G VR II £3799
200-500 F5.6 AFS E ED VR... £1179

300 F2.8 AFS
ED VR II £3749
300 F4 E PF ED VR £1638
400 F2.8 G E FL ED VR £9497
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600 F4 E AFS FL ED VR £9648
TC14EIII converter..... £448
TC17EII converter £308
TC20EIII converter..... £366

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X-T1 body Graphite..... £997
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X-T1 body Black..... £878
X-T10 + 18-55mm..... £799
X-T10 body Black..... £499
X-E2 + 18-55mm OIS..... £728
X-E2 body £499
10-24mm F4 XF £714
14mm F2.8 XF £648
16mm F1.4 XF £728
16-55mm F2.8..... £798
18mm F2 XF..... £349

18-55mm OIS no box £349
18-135mm F3.5/5.6 XF..... £549
23mm F1.4 XF £647
27mm F2.8 XF £309
35mm F1.4 XF £378
50-140mm F2.8 R OIS..... £1098
55-200mm OIS XF..... £494
56mm F1.2 R APD..... £998
56mm F1.2 XF £728
60mm F2.4 XF..... £424
90 F2 R LM WR £699
X100T Black/Silver..... £839
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10-20 F4/5.6 EX DC HSM... £299
18-300 F3.5/6.3 DC OS mac .. £399
24 F1.4 DG HSM Art £699
24-35 F2 DG HSM Art £949
35 F1.4 DG HSM Art £699
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II VC PZD
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VC USD £868
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2x Pro 300 DGX..... £149
Auto ext tube set £129

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105 F3.5.....£99
135 F4 PE.....£199
150 F3.5 E.....£99
150 F3.5 PE M-Box.....£149
200 F4.5 PE.....£199
2x extender E.....£79
E14, 28 or 42 ext tube.....£49
120 RFH.....£69
Polaroid Back.....£39
WLF.....£69
Plain prism.....£59
Rotary prism.....£129
AEII Prism.....£79
Angle viewfinder E.....£129
Winder early.....£79
Speed Grip E.....£39
Tripod adapter E.....£39
Winder early.....£49
Metz SCA 386.....£49

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50 F3.5 S.....£149
135 F4 PS M.....£249
150 F3.5 S.....£79
150 F4 PS.....£149/199
200 F4.5 PS M-Box.....£199
2x PS converter M.....£179
135N back.....£139
SQAI Polaroid back.....£79
SQAI 120 RFH.....£79
SQAI 120 RFH.....£49
Plain Prism S Boxed.....£69
AE Prism Early.....£79
ME Prism Finder.....£69
Metz SCA 386.....£49
Pro shade S.....£59
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SQAI Motorwinder.....£149
Speed grip S.....£69

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1D MKIII body box.....£799
7D body box.....£449
5D MKIII body box.....£1699
5D MKII body box.....£999
5D MKI body box.....£399
50D body box.....£299
40D body.....£199
30D body box.....£169
700D body box.....£299
600D body box.....£269
550D body box.....£249
450D body.....£179
400D body.....£129
350D body.....£99
300D body.....£79
BG-E1 box.....£29
BG-E2 box.....£39
BG-E2N box.....£59
BG-ED3 box.....£39
BG-E5 box.....£49
BG-E6 box.....£119
BG-E7 box.....£99
BG-E8 box.....£79
BG-E16 box.....£169
M3 + 18-55 + VF.....£479
M-Box.....£479
G16 compact.....£239
G12 compact box.....£199
G10 compact box.....£149
G9 compact.....£99

CANON AF USED
EOS 1V HS body box.....£699
EOS 3 + PB-E2.....£239
EOS 3 + BP-E1.....£199
EOS 3.....£149
EOS 1n body.....£129
EOS 3 body.....£129
EOS 5 body.....£39
EOS 650 body.....£29
EOS 600 body.....£20
8-15 F4 L box.....£749
10-22 F3.5/4.5 U.....£349
16-35 F2.8 LII box.....£899
17-40 F4 L box.....£449
17-55 F2.8 IS U.....£449
18-55 F3.5/5.6 IS EFS.....£79
18-55 F3.5/5.6 IS STM.....£99
18-55 F3.5/5.6 EFS.....£59
18-200 F3.5/5.6 EFS.....£299
24 F2.8 IS USM.....£369
24-70 F2.8 LII M-Box.....£1199

Used Canon
400mm f2.8 L IS
USM



£3999/ £4499

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28 F1.8 USM box.....£299
28-90 F3.5/5.6.....£79
35-70 F3.5/4.5.....£69
40 F2.8 STM.....£99
50 F1.4 U box.....£219
50 F1.8 MKI.....£149
50 F2.5 mac box.....£149
60 F2.8 EFS mac.....£249
65 F2.8 MPE M-Box.....£699
70-200 F2.8 IS U LII
M-Box.....£1249
70-200 F4 IS U L.....£699
70-200 F4 U L.....£399
70-300 F4/5.6 L IS U.....£779
70-300 F4/5.6 IS U.....£279
75-300 F4/5.6 MKIII.....£89
85 F1.2 L MKII M.....£1279
85 F1.2 L MKI M.....£949
85 F1.8 U box.....£219
90-100 F4/5.6.....£69
100 F2.8 IS L U.....£549
100-400 F4.5/5.6
L IS U.....£699/899
135 F2 M-Box.....£639
200 F2.8 LII U.....£449
300 F4 IS USM box.....£699
400 F2.8 L IS U.....£3999/4499
400 F5.6 L box.....£749
500 F4 L IS U.....£4499
500 F4 L IS U.....£3999
1.4x extender MKII.....£219
2x extender MKII.....£219
Kenko 1.5x conv.....£59
Kenko 1.4x Pro.....£89
Kenko Pro 300 DG 1.4x.....£99
Kenko Pro 300 DG 2x.....£99
Teleplus 2x DG conv.....£89
Kenko ext tube set DG.....£89
Jessops ext tubes.....£69
BP-E1 batt pack.....£49
BP-50.....£20
LC-4 wireless kit.....£89
Angle finder C.....£99
PB-E2 drive.....£99

SIGMA MFT AF USED
8-15 F4.5/5.6 DC box.....£419
10 F2.8 DC Fisheye.....£319
10-20 F4/5.6
HSM box.....£229
17-70 F2.8/4 DC
OS HSM.....£239
17-70 F2.8/4.5 DC.....£149
18-35 F1.8 DC M.....£499
18-50 F2.8/4.5 DC OS.....£149
18-50 F3.5/5.6 DC box.....£49
24-70 F2.8 HSM.....£469
24-70 F2.8 EX DG mac.....£349
50 F1.4 EX DC.....£249
70-200 F2.8 DG OS.....£599
70-200 F2.8 EX
DG HSM.....£429
100-300 F4 EX DG box.....£449
105 F2.8 DG OS.....£329
105 F2.8 EX.....£219
120-300 F2.8 EX DG
OS box.....£1349
120-400 F4/5.6 DG OS.....£499
150 F2.8 EX DG OS.....£499
150 F2.8 EX DG.....£399
150 F5.6 F/6.3 DG OS.....£499
180 F3.5 E.....£429
600 F8 mirror.....£299
800 F5.6 EX DG box.....£2999
1.4x EX DG conv.....£149
2x EX DG conv.....£149

OTHER CAF USED
TAM 24-70 F2.8 Di VC.....£499
VC USD.....£649
TAM 150-600 Di VC M.....£699
TAM 180 F3.5 Di.....£369
CANON FLASH USED
CP-E3.....£49
SB-E2 bracket.....£119
ST-E3 box.....£199
ST-E3 transmitter.....£89
ML3 non digital.....£69
430EX non digital.....£39
550EX.....£149
580EX box.....£239
580EX II.....£299
600EX RT box.....£349
CANON MF FD USED
F1N AE + AE
motor drive.....£499
F1N AE body.....£399

Used Canon
500mm f4 L IS USM



£3999/4499

A1 body.....£79
T90 body box.....£149
T90 body.....£69
28 F2.8 FD.....£49
35-70 F3.5/4.5 FD.....£59
50 F1.4 FD.....£99
50 F1.8 FD.....£39
70-210 F4 FD.....£69
135 F3.5 BL.....£39
300 F4 FD.....£199
2X B Extender.....£69
TOK 60-300 F4/5.6.....£69
VIV 28-105 F2.8/3.8
Series 1.....£89
WLF fits F1 early.....£79
Winder A.....£19
Angle finder B.....£49
PB-E1 power booster.....£69
CANON FLASH USED
300TL.....£39
299T.....£49
CONTAX MF USED
40-80 F3.5 AE.....£199
50 F1.4 AE.....£199
FUJI DIGITAL USED
10-24 F4 XF M-Box.....£629
16-50 F3.5/5.6 XC M.....£179
18 F2 M-Box.....£199
18-55 F2.8/4.....£279
18-135 F3.5/5.6.....£479
27 F2.8 RF.....£249
35 F1.4 R M-Box.....£299
55-200 F3.5/4.8
M-Box.....£399
56 F1.2 R XF M-Box.....£599
X20 black box.....£249
X10 black box.....£179
HS20.....£129
HS10 box.....£79
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GSW690 III.....£679
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R6.2 body chr box.....£449
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70-200 F4 (3 cam).....£249
250 F4 (3 cam).....£399
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Pentax Spotmeter V.....£99
Polaris Flashmeter.....£99
Sekonic L308.....£109
Sekonic L358.....£169
Sekonic L558.....£249

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Plain prism
(645 Super).....£39
WLF 645N/1000S/J.....£49
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Polaroid back.....£29
120 Insert.....£20
HA401 120 RFH Box.....£49
120 Back.....£39
50 F4 shift.....£399
55-110 F4.5 box.....£299

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M-Box.....£599
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M-Box.....£149
Sony VGC70AM.....£139
Sony HVL56AM flash.....£189
Sony LA-EA4 M-Box.....£189
Sony A6000 body blk
M-Box.....£379
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NEX 7 body box.....£349
NEX 5N + 18-55.....£239
NEX 5 body.....£179
10-18 F4 OSS M-Box.....£529
Samyang 12 F2
M-Box.....£219
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9000 body.....£79
800Si QD M.....£79
700Si + VC700.....£69
700Si body.....£49
7xi body.....£49
Dynax 5 body.....£39
505Si Super.....£25
300Si or SPXI body ea.....£19
18-70 F3.5/5.6.....£69
20-35 F3.5/4.5 M-Box.....£249
24-50 F4.....£149
24-105 F3.5/4.5 AFD box.....£179
28 F2.8.....£99
28-80 F4/5.6.....£39
28-85 F3.5/4.5.....£129
28-100 F3.5/5.6 D.....£49
35-70 F4.....£39
35-70 F3.5/4.5.....£25
35-80 F4/5.6.....£25

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200mm f2 AFS VRI



£2399

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150 F3.5 N.....£79
210 F4 N M.....£79
Ext Tube 1, 2, 35 each.....£29
Teleplus 2x converter.....£49
Vivitar 2x converter.....£39
MAMIYA TLR 6x6 USED
C330 F Body + WLF.....£149
55 F4.5.....£199
65 F3.5 box late.....£199
65 F3.5 serviced.....£149
80 F2.8 late serviced.....£139
180 F4.5.....£149
250 F4.5 late serviced.....£249
250 F4.5 early
serviced.....£179
Prism.....£99
Porroflex.....£49
Parameter.....£49
MAMIYA 7 RF 6x7 USED
7II black or champ ea.....£799
50 F4.5 L + VF.....£699
80 F4.5 L M-Box.....£699
150 F4.5 M.....£399
210 F8 + VF box M.....£499
Panoramic kit.....£49
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Pro SD + 127 KL
+ RFH + WLF.....£549
Pro SD comp M.....£649
Pro S body.....£149
Pro S body scruffy.....£99
WLF.....£79
120 645V back.....£99
90 F3.5 KL.....£249
127 F3.5 KL.....£299
180 F4.5 C.....£99
250 F4.5 KL M-Box.....£249
Ext tube 2.....£49
MAMIYA RZ 6x7 USED
RZ Pro body.....£149
RZ ProII + 90 + WLF
+ 120 RFH.....£499
120 RFH Pro II.....£99
120 RFH Pro I.....£49
Polaroid back.....£69
WLF.....£79
FE701 prism.....£179
AE prism early.....£79
Winder II.....£69
50 F4.5 W.....£199/299
65 F4 box M.....£399
90 F3.5 W M-Box.....£299
127 F3.5 box.....£299
180 F4.5 W box.....£199
360 F6.....£149
No 2 ext tube.....£49
Pro shade.....£49

MINOLTA MD USED
X700 body black.....£69
X300 body chrome.....£49
X300S body black.....£49
XGM body chrome.....£49
28 F3.5 MD.....£39
28-70 F3.8/4.8 MD.....£39
35-70 F3.5 MD.....£49
35-135 F3.5/4.5 MD.....£49
50 F1.7 MD.....£39
50-210 F4 MD.....£79
75-200 F4.5 MD.....£45
TOK SL 400 F5.6 box.....£129
Minolta auto
bellows 1 + 100.....£149
NIKON DIGITAL AF USED
D3s body.....£2399
D3X body box.....£1999/2199
D800E body box.....£1399
D800 body box.....£1399
D700 body box.....£699/799
D610 body box.....£699
D300s body.....£349
D300 body box.....£249/299
D200 body box.....£199
D7000 body.....£349
D5100 body.....£249
D5000 body.....£199
D3200 body M.....£179
D3100 body.....£149
D90 body.....£199
D80 body.....£149
MBD-11.....£119
MBD-12 M-Box.....£219
MBD-80.....£49
MBD-200.....£49
Coolpix P7800 box.....£249

NIKON AF USED
F5 body.....£349
F4 body.....£349
F4E body.....£299
F4E body scruffy.....£199
F801 body.....£29/59
F601 body.....£29
10.5 F2.8 EX Fisheye.....£399
12-24 F4 DX.....£499
16-85 F3.5/5.6 AFS VR E299
17-55 F2.8 AFS DX.....£449
18-135 F3.5/5.6 AFS DX.....£149
18-200 F3.5/5.6 AFS
VR II M-Box.....£399
20 F2.8 AF.....£329
24 F1.4 AFS M-Box.....£999
24 F2.8 AFD.....£299

Used Nikon
200-400mm f4
AFS VRI



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35-105 F3.5/4.5.....£99
50 F1.4 AF.....£149
50 F1.7.....£79
50 F2.8 macro.....£179
75-300 F4.5/5.6.....£99
100-300 F4.5/5.6 APO.....£169
135 F2.8.....£149
500 F8 mirror.....£349
VC700 grip.....£49
VC9 grip.....£149
RC1000S/L cord.....£15
AW90.....£49
MD90 + BP90-M.....£79
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50 F2.8 SSM.....£379
16-70 F4 ZA OSS
M-Box.....£599
18-55 F3.5/5.6 SAM.....£39
18-200 F3.5/6.3 DT.....£199
24-70 F2.8 ZE SSM.....£999
70-400 F4/5.6 SSM 11
M-Box.....£1299
1.4x conv M-Box.....£289
SIGMA MIN/SONY AF USED
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28-300 F3.5/6.3 mac.....£149
50 F1.4.....£149
50 F2.8 EX DG mac.....£149
55-200 F4/5.6.....£69
70-300 F4/5.6 DG OS.....£189
170-500 F5/6.3.....£379
600 F8.....£299
1.4x EX DG conv.....£149
TAM 70-200 F2.8 Di.....£499
TAM 70-300 F4/5.6 Di.....£89
TAM 150-600 VC.....£799
Teleplus 1.4x conv.....£69
Teleplus 2x conv.....£79
Kenko 1.4x Pro 300DG.....£149
Min 3600HSD.....£39
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EX DG HSM.....£489
12-24 F4.5/5.6 EX
DG HSM.....£399
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15-30 F3.5/4.5 EX DG.....£199
18-50 F2.8 EX DG Mac.....£199
18-200 F3.5/6.3 DC box.....£139
50 F1.4 DG Mint.....£199/239
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50-500 F4/6. DG OS.....£649
70-300 F4/5.6
macro DG.....£99
100-300 F4 EX DG.....£449
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M-Box.....£1299
170-500 F5/6.3 DG.....£349
300 F2.8 EX DG.....£1299
1.4x EX DG M.....£139
1.4x EX conv.....£99
2x EX DG conv.....£159
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17-50 F2.8 XR Di.....£199
18-270 F3.5/5.6 box.....£199
70-300 F4.5/6. Di VC USD.....£239
90 F2.8 Di box.....£249/299
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ATX.....£249
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50-500 F4/6. DG OS.....£649
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macro DG.....£99
100-300 F4 EX DG.....£449
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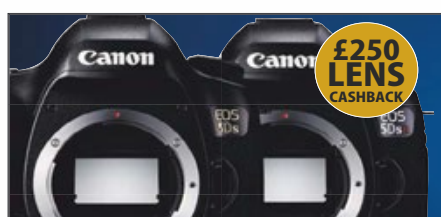
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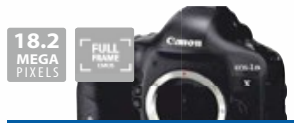


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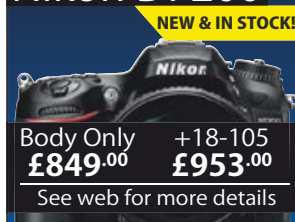
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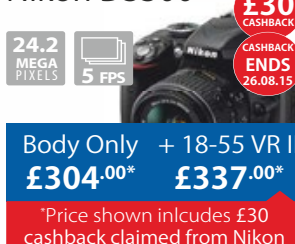
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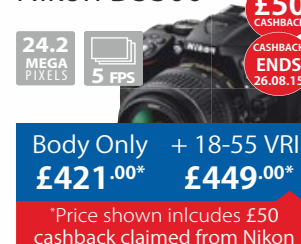
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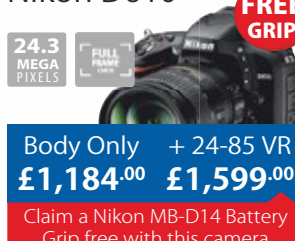
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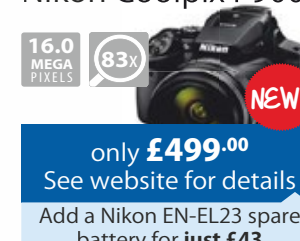
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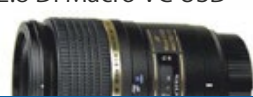
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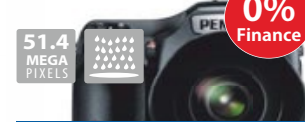
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18-55mm F2.8-4 XF.....	E++ £279
18mm F2 XF R.....	E++ / Unused £179 - £239
27mm F2.8 XF.....	Mint- £199
50-230mm F4.5-6.7 OIS XC.....	E++ £159
60mm F2.4 XF R Macro.....	E++ £289

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12-60mm F2.8-4 ED SWD.....	E+ £279 - £349
14-35mm F2.8 SWD.....	E++ £989
14-54mm F2.8-3.5 Zuiko.....	E++ £149
150mm F2 Zuiko.....	E+ £999
25mm F2.8 Zuiko.....	E++ £139
35mm F3.5 Macro Zuiko.....	E+ / E++ £79 - £129
40-150mm F3.5-4.5 Zuiko.....	E+ £39
40-150mm F4-5.6 ED Zuiko.....	E++ £49
50-200mm F2.8-3.5 SWD.....	E++ £499
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50mm F2 ED Macro Zuiko.....	E++ £269
EO-14 Tele Converter.....	Mint- £189
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25mm F1.4 Summilux D.....	E++ £349

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14-42mm F3.5-5.6 Asph OIS.....	E++ £79
14-45mm F3.5-5.6 ASPH G Vario.....	E++ £129
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17mm F2.8 M.Zuiko.....	E++ £129
60mm F2.8 ED Macro.....	E++ £279
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MCOCN 35 Conversion Lens.....	E++ £29

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12-24mm F4 ATX PRO SD Tokina.....	E++ £279
14mm F2.8 Asph (IF) AF SP.....	E++ £349
14mm F2.8 L USM.....	Exc £699
14mm F2.8 L USM II.....	E+ / E++ £1,199 - £1,349
15-85mm F3.5-5.6 IS USM.....	E++ £399
16-50mm F2.8 ATX Pro DX Tokina.....	E++ £289
17-35mm F2.8-4 XR Di.....	E++ £149
17-40mm F4 L USM.....	Exc / Mint- £319 - £399
17-50mm F2.8 XR Di II VC LD Tamron.....	Mint- £249
17-55mm F2.8 EFS IS USM.....	E++ / Mint- £399 - £419
17-85mm F3.5-5.6 IS USM.....	As Seen / E++ £79 - £149
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18mm F3.5 ZE Zeiss.....	Mint- £749
21mm F2.8 ZE Zeiss.....	E++ / Mint- £899
22mm F2 STM.....	Mint- £99 - £109
24-200mm F3.5-5.6 SD Tokina.....	E++ £129
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50mm F1.4 USM.....	E++ / Mint- £199 - £219
55-200mm F4-5.6 LD Tamron.....	As Seen £219
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F1 Black Body Only.....	As Seen / E+ £99 - £149
A1 Black Body - Winder A.....	Exc £59
A1 Black Body Only.....	Exc / E++ £49 - £79
AE1 Black Body Only.....	Exc £49
AE1P Chrome Body.....	E++ £59
AV1 Black Body Only.....	E+ £49
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AV1 Chrome Body Only.....	E+ £49
EF Black Body Only.....	E+ £89
FP Chrome Body Only.....	Exc £39
FTb QL Chrome Body Only.....	E+ £49
Pellix + 50mm F1.8.....	As Seen £69
28-200mm F3.8-5.6 Asph Tamron.....	E+ £49
28mm F2.8 FD.....	E+ / Unused £20 - £59
28mm F3.5 B/lock.....	E+ £25
35-105mm F3.5-4.5 FD.....	E++ £89
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35-70mm F3.5-4.5 FD.....	E+ / Unused £29 - £49
35-70mm F4 FD.....	E+ £19
35-70mm F4 FD AF.....	Unused £89
50mm F3.5 FD + FD25 Tube.....	E+ £79
70-150mm F4.5 FD.....	E+ £19
70-210mm F4 FD.....	Exc / Unused £25 - £89
75-200mm F4.5 FD.....	Exc / E++ £25 - £49
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135mm F3.5 B/lock.....	E+ £25 - £35
300mm F2.8 ATX Tokina.....	Unused £549 - £599
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A1 Black Body Only.....	Exc / E++ £49 - £79
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AE1P Chrome Body.....	E++ £59
AV1 Black Body Only.....	E+ £49
AV1 Chrome + Winder A.....	Exc £39
AV1 Chrome Body Only.....	E+ £49
EF Black Body Only.....	E+ £89
FP Chrome Body Only.....	Exc £39
FTb QL Chrome Body Only.....	E+ £49
Pellix + 50mm F1.8.....	As Seen £69
28-200mm F3.8-5.6 Asph Tamron.....	E+ £49
28mm F2.8 FD.....	E+ / Unused £20 - £59
28mm F3.5 B/lock.....	E+ £25
35-105mm F3.5-4.5 FD.....	E++ £89
35-135mm F3.5-4.5 Tamron.....	E+ £49
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35-70mm F4 FD.....	E+ £19
35-70mm F4 FD AF.....	Unused £89
50mm F3.5 FD + FD25 Tube.....	E+ £79
70-150mm F4.5 FD.....	E+ £19
70-210mm F4 FD.....	Exc / Unused £25 - £89
75-200mm F4.5 FD.....	Exc / E++ £25 - £49
80-210mm F3.8-4 Tamron.....	As Seen / E+ £25 - £29
100-300mm F5.6 FD.....	Exc / Unused £39 - £99
100-500mm F5.6-8 Cosina.....	Unused £99
100mm F4 FD Macro + Tube.E+ / Unused	£119 - £199
100mm F4 Macro B/lock.....	Exc £65
135mm F3.5 B/lock.....	E+ £25 - £35
300mm F2.8 ATX Tokina.....	Unused £549 - £599
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Powershot SX150 IS.....	Mint- £59
Powershot SX150IS Red.....	E++ £49
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Powershot SX210 IS.....	Mint- £45
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Finepix X10 Black.....	E++ £179
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DSC-HX100V	E+ £99
DSC-HX200V	E++ £149
DSC-HX5	E+ £69
DSC-RX100	E++ £199
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DSC-S2000	E++ £199
DSC-T77	E++ / Mint- £35 - £99
DSC-W170	E++ £59
DSC-W210	E++ £39
DSC-W30	E++ £19
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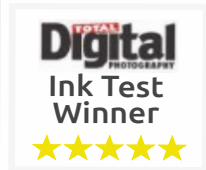
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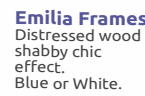
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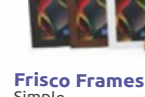
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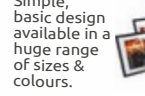
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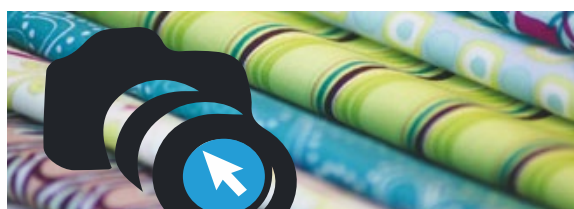
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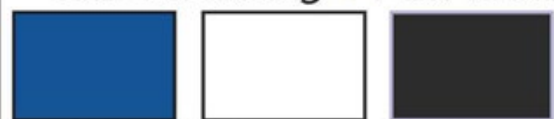
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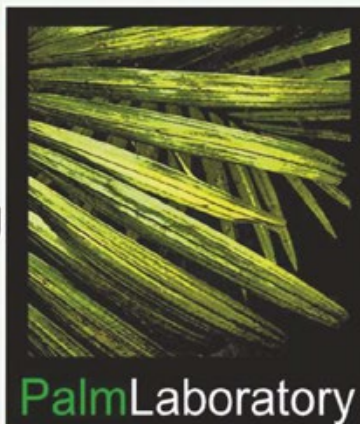
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Final Analysis

Roger Hicks considers...

'Lambton County, Ontario,' 1983, by Larry Towell



© LARRY TOWELL/MAGNUM PHOTOS

When I first saw this picture, I thought it dated from half a century earlier and that it came from the United States, not Canada. With the dirt road, pick-up truck, and mother and child it is, after all, mightily reminiscent of the Depression-era Farm Security Administration (and its predecessor, the Resettlement Administration, and its successor, the Office of War Information). There's nothing in the clothing or the hairstyles that pins it to a specific era, and you'd need to be a connoisseur of pick-up trucks to identify the model and year.

Then you read the caption on the official Magnum website. The woman is the photographer's wife, Ann; the child, his eldest son Moses, eating a wild pear. The pick-up is a '51 that he bought for \$200 and fixed up. It was the family's only

vehicle. Towell himself was 30 years old. A few years later he would become the first Canadian member of Magnum. The Towells live on a remote Canadian farm, although his description of himself as a 'sharecropper' is perhaps something of an understatement given how widely he has travelled, to countries such as India, Central America, Vietnam, Afghanistan and Ukraine. Google him. It's worth it.

He shoots only film and has little time for either social media or mobile phones. He takes pictures, he says, 'for history'. As a result, there are those who will dismiss him as an ageing hippie, and his work as passé, predictable, recycled, self-indulgent. They are fools. Their frenetic search for novelty is not the only way of doing things, the more so when you consider that he is also a folk singer, poet, videographer and recorded musician: as much a polymath of

the 21st century as can be imagined, and a superb illustration of the Spanish proverb, 'Take what you want, and pay for it, saith the Lord'. A corollary of that proverb, often forgotten or ignored, is that you don't have to buy a complete package – just the bits of you want. Towell is also a superb illustration of 'If you're good enough...' How else can you explain the success of someone whose pictures seem to date from a bygone era, and who refuses to give up film?

The answer is simple to see, although hardly easy to emulate. His pictures resonate with the very best of the past, echoing Margaret Bourke-White, Walker Evans and Gordon Parks.

They are a part of an unbroken thread with its origins deep in our photographic and social consciousness, a thread that is still being spun today, not least by Towell himself.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph.



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